

TALES FROM THE CRYPT PRESENTS

BORDELLO OF BLOOD

BY

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and

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BORDELLO OF BLOOD
FOURTH DRAFT

FADE IN:

1 EXT. SEASIDE CLIFFS - EVENING - WIDE

Water pours from the sky. Waves crash against the rocks below. Lightning and THUNDER.

It's a dark and stormy night at the end of the earth. Literally.
SUPER: "TIERRA DEL FUEGO. SIX MONTHS LATER".

Below us, a bedraggled mule train moves along the ridge, high above the sea.

2 EXT. CLIFF - NIGHT (CONTINUING) - CLOSER ON MULE TRAIN

A half dozen burros and several camposinos. On the lead burro is a malignant dwarf named VINCENT PRATT. He gazes at the wrinkled, old map in his hand. A leather pouch is slung over his shoulder.

The next burro back pulls even with Vincent's. MIGUEL, the lead camposino, gazes at the map, over Vincent's shoulder.

Vincent folds his map. Glares at Miguel.

VINCENT
Back off, toad-boy.

MIGUEL
I wasn't looking at your map. I was just coming up to tell you that the men need a break.

VINCENT
I ain't paying your men to break.

Vincent spurs his donkey onward. Looks again at the map. Miguel catches up.

MIGUEL
Why won't you tell us what we're looking for. We're going to see it anyway, aren't we?

VINCENT
Maybe I don't want to ruin the surprise for you.

(CONTINUED)

2 CONTINUED:

MIGUEL

(beat; thoughtfully)

You know ... there's a legend among the local Indians that four hundred years ago, a ship stopped near here and left behind a treasure.

Vincent stares ahead.

MIGUEL

I'm right, aren't I?

(beat)

Must be a big treasure for someone to go to the end of the earth to hide it ... And for some gringo to be out on a night like this to dig it up.

Vincent turns slowly. Looks into his eyes.

VINCENT

You're a smart boy, Miguel. And because of that, I'm gonna let you have some of what we find.

Miguel's eyes sparkle.

MIGUEL

Remember you said that.

VINCENT

Oh, I will.

(pulls ahead; sotto)

And I'm gonna let it have you.

As Vincent pulls further ahead,

CUT TO:

3 EXT. CLIFF - A LITTLE LATER

Vincent stops his burro. Looks at his map. At the ground. He nods to himself. Smiles and points to the ground as Miguel pulls up.

VINCENT

Tell your men to dig here. The opening to the cavern should be two or three feet down.

(CONTINUED)

3 CONTINUED:

MIGUEL

A cavern ... That's what the
Indians said. The men who came
buried their treasure in a cavern.
What's down there? Gold? Silver?

VINCENT

Something even better. And the
faster you dig, the faster you'll
get it.

Miguel grabs his shovel and joins the others as they start to dig.

CUT TO:

4 INT. CAVERN - NIGHT

Vincent is slowly lowered downward. Miguel and two of the
camposinos are already on the floor. In the middle of the cavern
is a decrepit wooden box -- shaped vaguely like a casket. Two
fraying leather straps are wrapped around it.

MIGUEL

This thing doesn't look like a
treasure chest. Looks more like a
casket.

VINCENT

Right again, amigo. And inside it
is the most incredible treasure in
the whole world. Go ahead -- cut
the straps.

Miguel whips out his machete. With two quick pops the straps are
history.

Vincent picks up a crowbar. Puts it to the casket's lid.

MIGUEL

Come on! Open it up!

Vincent pops the lid. Miguel looks down into the box -- and
frowns.

MIGUEL

What the fuck ... ?

Inside the box are the tattered remains of a woman. What's left
of the skin has drawn over the flesh in a horrible death mask.

VINCENT

Boys, meet Lilith.

(CONTINUED)

4 CONTINUED:

MIGUEL
(incredulous)
That's it? That's your goddamn
treasure?

VINCENT
You bet it is. This little lady is
the most horrible woman the world
has ever known. And now she's
mine.

MIGUEL
(furious)
You sick, pathetic little turd.
You dragged us all the way out here
on a night like this ... for ...
for a fucking stiff?
(to camposinos)
Come on, you guys, let's get the
hell outta here ...

He starts back up the rope.

VINCENT
This ain't no ordinary stiff, my
friends. I've been looking for
this lady for years. I've gone to
the four corners of the earth to
find her heart just so I could
bring it back to her.

He pulls an old wooden box from his pouch. Opens it.

Inside are four compartments. Inside each compartment is a piece
of shrivelled-up meat.

Vincent picks up one of the pieces. Presses it to another.

5 THE PIECES OF MEAT

are suddenly suffused with life. They merge together.

6 VINCENT

joins another of the meat pieces to it.

Miguel slowly eases back down the rope. He and the camposinos
watch, transfixed.

Vincent joins the last piece. He places the heart in the middle
of the woman's chest cavity.

(CONTINUED)

6 CONTINUED:

The heart suddenly glows with life. And begins to beat.

The camposinos chatter fearfully.

MIGUEL

I don't know how he's doing it?

(to Vincent)

How're you doing that?

VINCENT

What can I tell you -- I know how
to turn a woman on.

The heart beats faster. And faster. And suddenly stops.

VINCENT

Damn! That's not supposed to
happen!

He squeezes the heart. A spritz of blood. Otherwise nothing.

VINCENT

Wake up!

He pounds the heart with his fist. It squirts onto the floor.
And lies there.

VINCENT

Shit!

Vincent grabs the heart. Throws it into the casket and slams the
lid.

VINCENT

Tell your men to wrap her up.
We're taking her with us.

Miguel grabs Vincent. Pushes him against the wall. Puts his
machete to Vincent's throat.

MIGUEL

I want to know what's going on!

VINCENT

You know what a succubus is? It's
a kind of vampire. That's what she
is.

MIGUEL

Sorry. Not good enough.

He's about to slit Vincent's throat. Suddenly -- the sound of
excited chattering from the camposinos.

7 ON THE CAMPOSINOS

One of them shines a flashlight at the bottom of the coffin.

8 ON THE COFFIN

Blood oozes from the corners. Lots of blood.

Miguel releases Vincent. Vincent lands in a heap. Scrambles to the coffin. He hesitates. Throws open the lid.

Inside the coffin, a terrible transformation is taking place. LILITH is now alive. She contorts painfully.

Her flesh -- somewhere between sinew and jelly -- reconstitutes.

A low, guttural growl bursts from her bloody mouth hole.

MIGUEL

What is that thing?

VINCENT

I told you -- A vampire.

(intense)

The Mother of All Vampires!

Suddenly Lilith lunges from the box. She grabs the nearest camposino and plunges her slimey hand-claw into his chest.

She rips out his heart and crams it into her bloody maw.

Throws his body aside and turns on the others. She's a little less monstrous now -- a little more recognizably female.

The other camposino jumps for the rope. Scrambles upward.

Miguel grabs the camposino and pulls him down. Throws him at Lilith.

Lilith bites off the camposino's face. Throws his remains aside -- and turns on Vincent.

She charges at him.

Vincent whips a strangely familiar key from his leather pouch. It isn't ... It IS! It's the same key from 'Demon Knight'.

VINCENT

Chill, baby!

Lilith's skin ignites where the key touches it.

She recoils in horror. Backs toward her box. Her guttural growls start to sound like words.

(CONTINUED)

8 CONTINUED:

LILITH

Put that ... damned thing ... away!

MIGUEL

(on the rope)

Man -- what the hell is that thing?

Vincent advances on Lilith.

VINCENT

Don't go to the movies much, do ya?
It's the only thing that'll keep
her in line. Ain't that right,
sweetheart?

Lilith growls -- swats at the key -- spews blood and bile at
Vincent and Miguel.

MIGUEL

Get her damned ass back in the box!

VINCENT

Seems a shame to leave her like
this.

(to Lilith)

If I give you one more, do you
promise to behave yourself?

LILITH

Anything for you, lover.

Vincent smiles. Slips the key back into his pouch.

VINCENT

He's all yours.

MIGUEL

Son of a bitch!

Miguel screams as Lilith lunges for him. Grabs his foot and pulls
him downward with inhuman strength.

9 ON VINCENT

as Miguel's scream is cut short. Blood spatters everywhere.
Vincent wipes a bit from his cheek. Chuckles --

VINCENT

Women ...

As the sounds of tearing and slurping and rendering continue,

CUT TO:

10 INT. CRYPT - ON CRYPT CEILING

The underside of the cavern we were just in. We can still hear the noises. A broomstick pokes at the crypt ceiling.

CRYPT KEEPER
Keep it down up there! Quiet!

11 WIDER

REVEALING the Crypt Keeper. He's the one holding the broomstick.

CRYPT KEEPER
Some of us are trying to deaditate!

The noise above subsides.

CRYPT KEEPER
Finally! Oh, hello, kiddies. So glad you could join me on my helliday. Where was I? Oh yes -- I was right in the middle of my mantra.

He sits. Twists one leg in front of him. Brings the other leg behind his neck. The leg CRACKS and breaks off.

CRYPT KEEPER
Damn! I hate when that happens!
Oh well, perhaps I'll come back to this later.

He stands. Tosses the leg aside.

CRYPT KEEPER
You know, some people like to spend their vacations at the Deaditerranean. Some people like to go to scream parks. But me? I prefer a Club Dread vacation. Like they say: It is the antichoke for civilization.

He points off toward a large picture window that looks onto the underground of a cemetery.

12 CLOSER ON WINDOW

We FIND two bodies in their rotted coffins, covered with maggots and worms. Another body -- apparently buried prematurely -- has broken out of his coffin but expired halfway to the surface.

13 BACK TO CRYPT KEEPER

He's now closer to the window. He indicates the premature burial victim.

CRYPT KEEPER

I guess he didn't quite make it to the croak-et tournament. Oh yes, they've got all sorts of hacktivities here. But, if you're like me, all you really want to do is curl up with a good book.

On the table next to him is his book.

CRYPT KEEPER

And it just so happens, I brought along a real juicy one. It's a little demonstration of one of my favorite subjects. Lust. Blood lust. I call this terror tale ...

14 ON BOOK

CRYPT KEEPER

'Bordello of Blood'.

We PUSH IN on the cover and

DISSOLVE TO:

15 EXT. TOWN/STREET - NIGHT

A small city deep in the Bible Belt. The streets are quiet. A car pulls into view. There's a collection of Jesus-y bumper stickers on the back.

At the wheel is KATHERINE VERDOUX. Katherine's 26. And if there's one word that sums her up, it's this one: Conflicted. She's smart, but self-effacing. She's beautiful and sensuous. But hides it behind conservative clothes and a look of prim determination.

16 INT. KATHERINE'S CAR - NIGHT (CONTINUING)

On the seat beside Katherine is a pile of file folders. A chirpy tune plays on the radio.

RADIO VOICE (V.O.)

I love the Lord and He loves me.
I'm the happiest gal you'll ever
see.

(CONTINUED)

16 CONTINUED:

Katherine looks around -- almost guiltily. And hits the search button.

Rock 'n roll. Sheryl Crow having fun on Santa Monica Boulevard (or a good time song to the same effect). Katherine smiles to herself. Taps along to her guilty pleasure.

CUT TO:

17 EXT. KATHERINE'S HOUSE - NIGHT (A FEW MINUTES LATER)

A nice house in a middle class suburb. Balancing her bag and the scripts, Katherine heads toward her front door.

The closer she gets, the more aware she becomes of loud music blaring from one of the second floor windows.

18 INT. KATHERINE'S HOUSE/CALEB'S ROOM - NIGHT - ON PIERCED EAR
with three earrings, a key ring and part of a ball point pen.

19 CLOSE ON PIERCED NOSE
sporting a large turquoise stud.

20 ON HOLE PUNCHER

One of those single hole jobs. A tongue tries to force its way under the paper feed. The tongue belongs to CALEB VERDOUX.

Caleb's 17 -- an angry young man's angry young man. L7 blares from a pair of over-size speakers.

Katherine pounds on his bedroom door.

KATHERINE (O.S.)
Caleb? Caleb!

The door rattles in its frame. It's locked.

A key wriggles in the lock. The door opens. Katherine strides into the room -- goes to the stereo and turns it down.

KATHERINE
Are you out of your mind? Half the
neighborhood can hear your music.

Caleb goes to the stereo. Cranks it up even higher.

(CONTINUED)

20 CONTINUED:

CALEB

(shouts)

Good! Then that's for the other
half!

Katherine reaches for the power switch. Caleb grabs her hand.
Glares into her eyes.

Katherine glares right back. She pulls her hand free. Turns the
stereo off.

CALEB

(smiles coldly)

Thanks. I was goin' out anyway.

He heads for the door.

21 INT. HOUSE/UPSTAIRS HALLWAY - CALEB

heads for the stairs. Katherine emerges from his bedroom.

KATHERINE

Caleb ... Where are you going?
It's after eleven.

CALEB

You're my sister, not my mother.

KATHERINE

I'm sorry, okay?

CALEB

Up yours.

KATHERINE

I talked to the Reverend about
finding you a job ...

He heads downstairs. Katherine follows.

CALEB

I told you -- I'm not interested!

KATHERINE

Stay home. Please. Don't go
looking for trouble.

CALEB

What're you worried about? That
I'll do something fun? Maybe go to
hell? Living in this shithole
place -- I'm already in hell!

(CONTINUED)

21 CONTINUED:

He goes out the front door, slamming it.

CUT TO:

22 INT. THE DOWN 'N DIRTY SALOON - NIGHT - CLOSE ON TATTOO

of the Crypt Keeper. We PULL BACK REVEALING that the tattoo is on the arm of a large, big-assed biker named JENKINS. There's something unsettling about Jenkins. Something distant and not all here. Beads of sweat cover his face.

We're inside a seedy bar way on the other side of town. It's smokey and crowded with a couple of badly lit pool tables off to one side.

At one table FIND CALEB standing with his buddies ZEKE and JED. They're like Beevis and Butthead -- except stupider.

Caleb holds a dart. He aims it. Zeke and Jed egg him on.

CALEB

Shut up, you guys, I'm trying to concentrate.

He throws the dart. It connects with a solid THUNK!

We FIND his target -- not a dartboard, but another of his friends, REGGIE -- standing against the wall. The dart has just missed Reggie's head. Another dart is by Reggie's armpit.

REGGIE

(cooly)

Nice shot, dude. One more and we win.

JED

I'll give you five bucks if you hit him in the nuts.

REGGIE

What? I'll give you six bucks if you don't.

ZEKE

Ten bucks if you do.

Now Reggie's scared. He digs into his pocket. Pulls out every dollar he's got.

REGGIE

Sixteen dollars if you don't.

(CONTINUED)

22 CONTINUED:

Caleb regards the others. They can't match it. Reggie is relieved.

Caleb turns. Concentrates hard. He throws. Winces.

Reggie screams. Bullseye. Right in the nuts. Reggie pulls out the dart. That hurts even more.

REGGIE
Sonofabitch!

CALEB
Sorry, dude. It slipped.

He looks to the others. Maybe it did, and maybe it didn't. Either way, they pay up.

CALEB
Look on the bright side, dude -- We lost, but they're payin' for the beers.

REGGIE
(holding his jewels)
Man ... my kids're gonna have holes in 'em.

LOUISE, the waitress, arrives with a trayful of beer bottles. She hands them out.

LOUISE
I wish you boys'd quit playin' that game. It's disgusting. Whyn't you go out and get yourselves laid.

CALEB
Okay. How 'bout it, Louise -- You interested?

LOUISE
You're a little young, honey.
You're lucky I'm even serving you.
(laughs; starts away)
Come back when you've grown some hair on your nuts and we'll talk about it.

They all watch her head back to the bar.

CALEB
(laughs)
Here's to gettin' laid. Sooner or Later.

23 CLOSE ON BOTTLES

as they clink. Another bottle joins theirs.

JENKINS (O.S.)
Here's to gettin' laid. Sooner --
and later.

24 BACK TO SCENE

The boys regard Jenkins uncertainly.

JENKINS
Boys, I know a place not far from
here where you can get the best
piece of ass in the whole goddamn
world.

CALEB
Oh yeah?

JENKINS
They got girls who'll do things
there aren't even names for.
(grabs Zeke)
I'm talkin' 'bout bein' fucked so
good, you might be able to crawl
three days later! And the only
place you'll want to crawl is back
to this whorehouse for more!

ZEKE
Sounds ... pretty ... intense.

JENKINS
Three-twenty-five Bowmont. Ask for
the Cunningham Wake.

Jake releases Zeke and lurches away.

ZEKE
Crazy motherfucker! Do that again,
I'll beat your ass!

Caleb watches after Jenkins. He shrugs. Heads for the door.

ZEKE
Hey -- Where're you going?

CALEB
Cunningham Wake.

ZEKE
What? The dude's insane!

(CONTINUED)

24 CONTINUED:

REGGIE

Maybe. We got anything else to do?

He follows Caleb out the door.

CUT TO:

25 EXT. STREET - NIGHT

Caleb's car zooms out of the darkness.

26 INT. CALEB'S CAR - NIGHT

Caleb drives. Reggie rides shotgun.

REGGIE

This is bullshit. There's no
whorehouse out here.

CALEB

Want me to turn around? We could
go back to the bar and find that
guy ...

REGGIE

And beat the shit out of him ...

27 THROUGH THE WINDSHIELD

as Caleb slows. Ahead -- An old mansion flanked by willow trees.
It's imposing. Foreboding. Out front is a lit sign: "325
Bowmont". And, just below it -- "BUCHANAN MORTUARY".

28 CALEB

stops the car.

REGGIE

A funeral home?

CALEB

Three-twenty-five Bowmont. That's
what he said.

29 EXT. FUNERAL HOME - NIGHT - ANGLE ON FRONT DOOR

Reggie rings the doorbell. Nothing happens.

(CONTINUED)

29 CONTINUED:

REGGIE

I knew it. Bullshit.

They turn to go. Suddenly the massive front door opens.

Caleb and Reggie turn back.

Gazing at them through bleary, red eyes is LEONARD BUCHANAN -- a leering, lecherous old drunk in an ill-fitting tux.

BUCHANAN

Can I help you boys?

Caleb and Reggie regard Buchanan apprehensively.

REGGIE

Uh ... I don't think so ...

CALEB

Sorry, dude. We made a mistake.

They start away.

BUCHANAN

Here for the Cunningham Wake, are we?

Reggie and Caleb slowly turn back.

CUT TO:

30 INT. MORTUARY/FRONT PARLOUR - NIGHT

The place is creepy as hell. A grand staircase leads up to a landing and several rooms. Buchanan closes the front door. Heads to one of the rooms off the parlour.

BUCHANAN

I hope you boys are ready to have fun.

(salivating)

Just the thought of all that naked flesh waiting for you -- I'd join you myself but somebody has to watch the door. It's been so busy tonight.

Caleb regards Reggie. Yeah. The place looks real busy.

31 INT. CHAPEL - CONTINUING

At the front of the chapel is an arch with a curtain beneath it.

(CONTINUED)

31 CONTINUED:

BUCHANAN

Come on, boys. Keep up. The girls
are waiting for you.

He slips through the curtain.

CALEB

(whispers)

You don't suppose the girls are ...

He draws a finger across his throat. Reggie stares back. The
same thought's going through his mind.

32 INT. CHAPEL/CREMATORIUM AREA - CONTINUING

as Caleb and Reggie enter. And stop dead in their tracks.

Buchanan stands by a conveyor belt that leads into the oven. A
coffin rests on it, its lid open.

BUCHANAN

Chop-chop. In you go.

CALEB

Sorry, dude. We, uh ... we changed
our minds.

Buchanan pulls a gun from his pocket. Points it at them.

BUCHANAN

I'm afraid this is the only way
out.

(conspiratorially)

Boys -- the party is this way. Get
with the program.

Reggie motions to Caleb.

CALEB

After you.

REGGIE

After you.

Caleb shrugs. Gets into the coffin. Reggie climbs in after him.

BUCHANAN

Have a good time, boys.

Buchanan laughs maniacally and throws a switch on the side of the
conveyor. Suddenly the flames inside the oven go on.

(CONTINUED)

32 CONTINUED:

Caleb and Reggie try to get out -- but Buchanan slams down the lid, locking it.

The coffin starts to move forward.

33 INT. COFFIN - CONTINUING

as it moves along. Caleb and Reggie pound on the lid.

34 THE COFFIN

passes into the oven.

Caleb and Reggie can hear the FLAMES. Feel the heat. Terrified, they scream.

The coffin continues moving -- on the other side of the flames, the conveyor dips. The coffin races downward.

35 INT. BORDELLO MAIN ROOM - CONTINUING - ANGLE ON FIREPLACE

The flames suddenly flare -- as the coffin pops into the room. Thuds to the floor.

The lid flies open.

Caleb and Reggie gaze upward -- their screams dying in their throats.

CALEB

Oh my God ... We've died and gone
to heaven.

36 CALEB AND REGGIE'S POV - UP ANGLE

They're looking directly up at a pair of luscious, pendulous breasts and the stunningly beautiful face of the woman they belong to.

WOMAN

Evening, boys. We've been waiting
for you.

We RISE UP out of the coffin -- ADJUSTING to FIND a party in full swing. Party? Hell, it's an orgy. Twenty or so men mingle with a dozen or so gorgeous women.

There's a bar along one wall. A buffet table along another.

Music blares from giant speakers.

(CONTINUED)

36 CONTINUED:

Caleb and Reggie look about in wonderment. They're in shock. Hell, they're in paradise.

A beautiful topless blond leads a man past them -- tugging him by means of a leash and a dog collar.

A beautiful Asian woman gyrates on the dance floor.

CALEB AND REGGIE

Wow ...

They turn -- FIND two magnificent ladies in front of them. TALLULAH and PATRICE regard Caleb and Reggie appreciatively.

TALLULAH

(to Reggie)

Hey, honey ... How'd you like to take the skin express to Tuna Town.

REGGIE

(swallows)

Where do I get a ticket?

Tallulah looks at his crotch.

TALLULAH

Looks like you already got one.

She leads him away.

37 PATRICE

approaches Caleb.

PATRICE

I'm Patrice. I want it fast and I want it dirty.

CALEB

I can do that.

CUT TO:

38 INT. BEDROOM - NIGHT (MEANWHILE)

An ornate, overly-decorated room. Tallulah pushes the door shut and kisses Reggie.

39 CLOSE ON TALLULAH

Her hair moves REVEALING two tiny red wounds near the back of her neck.

40 WIDER

TALLULAH

Ooh, baby. You're gettin' me so hot, I don't know what to do with myself.

She whips off her top.

REGGIE

That's a good start. Want me to get undressed?

She grabs hold of his t-shirt -- and shreds it open.

REGGIE

(works for him)

Okay.

She runs a fingernail down his cheek.

TALLULAH

You got nice skin. Anybody ever tell you that? Nice lips, nice hair ...

The nail continues down his neck to his chest. With a twist of her finger, she draws blood.

TALLULAH

... Nice blood.

REGGIE

Hey! What the hell'd you do that for?

Tallulah licks the wound. Savoring the taste.

TALLULAH

Cause I want to taste you, honey. Every last bit of you.

She kisses downward, her head disappearing out of frame. We hear Reggie's ZIPPER open.

REGGIE

Ummm ... okay ... What's this gonna cost anyway?

A voice from the door --

(CONTINUED)

40 CONTINUED:

LILITH (O.S.)
Not very much ...

Reggie turns. Lilith slowly approaches.

She's all in one piece -- and what a piece. She's hotter than July. And August. Put together.

REGGIE
Who're you?

LILITH
I'm the boss. Didn't Tallulah explain how we work here? She gets you ready ... And then I finish you off. So: Are you ready?

She's right in his face.

REGGIE
I'm ready all right.

LILITH
(looks down)
Yes, you are. Thanks Tallulah.

Tallulah stands. Moves away. Lilith's tongue darts over her lips.

LILITH
C'mere, baby ... Give us a kiss ...

Lilith takes Reggie's head in her hands. And kisses him.

41 CLOSE ON REGGIE

At first he enjoys it. And then -- His eyes bug wide. He tries to pull away. But he can't.

42 WIDER

Lilith holds him in a death grip. Her tongue pushes deeper into his mouth -- and down into his throat -- bulging his flesh.

Her tongue probes deeper.

Reggie's body quakes. His chest arches. Bulges outward and tears.

There -- poking through Reggie's skin and his shattered rib cage -- is his heart.

(CONTINUED)

42 CONTINUED:

Lilith's tongue slithers back into her mouth. She pulls away slightly -- and plucks Reggie's heart free.

Reggie's body collapses, lifeless, at her feet.

Lilith wipes a bit of bloody spittle from around her mouth.

LILITH
(to Tallulah)
He's all yours, honey. I got what
I want.

Lilith brings Reggie's heart to her mouth -- and bites into it.

CUT TO:

43 INT. ANOTHER BEDROOM - MEANWHILE - ON CALEB

He watches Patrice slowly unbutton her top. She opens it -- REVEALING her breasts. Strange thing about them is, one of her breasts has two nipples.

CALEB
Wow ... Talk about a girl with
something extra.

Patrice kisses him. Kisses his neck and his chest. As she goes to her knees, Caleb puts his hands in her hair.

44 CALEB'S HAND

finds two neat red wounds on Patrice's neck.

45 CALEB

looks downward.

CALEB
Honey, mind if I ask you something?

LILITH (O.S.)
My girls know better than to talk
with their mouths full.

Caleb turns. Lilith is right beside him.

LILITH
Care for a little deep throat?

(CONTINUED)

45 CONTINUED:

She smiles as her face fills the frame and we

SMASH CUT TO:

46 EXT. MOVIE THEATRE/STREET - DAY - CLOSE ON BURST OF BLOOD

on an old one sheet poster for "CHOPPING SPREE: THE MOVIE". In the poster -- very EC style -- a man has just taken an axe blow to the neck.

In the reflection of the glass display case, FIND Katherine. She holds a section of page torn from the Yellow Pages. Circled on it is a small box ad for 'Goodman Investigations'.

She looks up at the theatre marquee. The mismatched letters spell out: "For Sale".

Katherine looks about, confused. Sees a sign on the ticket window.

47 THE SIGN

faded and handwritten, says: "Goodman Investigations: Enter thru lobby."

48 INT. THEATRE LOBBY - DAY

The place hasn't been used as a movie theatre in a while. To one side, a narrow stairway leads up to the projection booth. Distant voices from atop the stairs.

49 INT. PROJECTION BOOTH - DAY

The projectors are gone. In their place -- a desk and two chairs. And packing boxes. And piles of books and video tapes.

There's a filing cabinet in the corner. A shirt hangs from the top drawer. A TV sits nearby -- the source of the voices. Katherine enters.

KATHERINE

Hello?

RAFE (O.S.)

Ah, hell! I told you! You're wasting your time, honey. I got nothing to give you.

Katherine looks around for the source of the voice.

(CONTINUED)

49 CONTINUED:

KATHERINE

I don't understand ... Where are you?

RAFE (O.S.)

I'm in here.

Katherine steps forward. Turns. Sees a door behind a stack of boxes. Just visible through the crack -- a pair of male legs.

RAFE GOODMAN is seated on the toilet, his pants down at his ankles. He lets loose with a vicious fart. And sighs contentedly.

RAFE

That's all I got left, sweetheart, but I'm happy to share it with you.

He looks through the crack -- sees Katherine.

RAFE

Oh my God ...

KATHERINE

I'm ... I'm sorry ...

She heads for the door. Rafe pulls up his pants. Flushes and goes after Katherine. RAFE is 30ish. He's brash but very likeable. And honest to a fault with an unfortunate tendency to shoot from the lip.

RAFE

Miss ... Wait ...

50 INT. LOBBY - CONTINUING

Katherine is about to go out the door. Rafe stumbles from down the projection room stairs, still trying to get his belt buckled.

RAFE

Miss, will you wait a second! I'm sorry! I ... I thought you were my ex-wife.

Katherine stops. Slowly turns back.

KATHERINE

Are you ...

(looks at ad)

... Rafe Goodman?

RAFE

Goodman investigations.

(CONTINUED)

50 CONTINUED:

He extends his hand. Katherine regards it dubiously. Rafe withdraws it. Motions for her to go back up the projection room steps.

51 INT. PROJECTION ROOM - A FEW MOMENTS LATER

Katherine and Rafe enter.

RAFE

... She's a great lady, my ex-wife,
but her lawyer's convinced her I'm
rolling in dough which is not
exactly the case ...

KATHERINE

Mr. Goodman, really, you don't have
to explain ...

RAFE

Well, I don't want you to get the
wrong impression. Call me Rafe.

(beat)

You have a great face. Anyone ever
tell you that?

He stares at her. Katherine shifts uncomfortably.

KATHERINE

What?

RAFE

I feel like ... I've met you
somewhere. Mind if I ask where you
got my name from, Miss ...

KATHERINE

Verdoux. Katherine. From the
Yellow Pages. I was hoping to find
a good man.

RAFE

The Yellow Pages. Ain't that a
pisser.

(laughs)

You oughta talk to the phone
company about getting some new
books. I haven't advertised in a
year.

(beat; realizing)

Cause of the case load. I'm, uh
... moving to bigger offices.
Please --

(CONTINUED)

51 CONTINUED:

He motions her to the chair by the desk.

RAFE

Now, what can I do for you?

Katherine sits. She looks around uneasily and slips a photo from her handbag.

KATHERINE

My brother disappeared three days ago. He went out and ... never came back.

She hands the photo to Rafe.

52 THE PHOTO

Caleb glares at the camera -- his turquoise stud prominent.

53 BACK TO SCENE - RAFE

studies the photo.

RAFE

I like his fashion sense. He just ... walked out?

KATHERINE

We had an argument and then we went off to meet with some friends.

RAFE

Might they know where he went?

KATHERINE

If they do, they aren't telling me.

Rafe gives her back the photo.

RAFE

Maybe I'd have a better shot with 'em. Have you gone to the police yet?

KATHERINE

They weren't very helpful.

RAFE

They never are. Especially here. I think it's part of their training.

(CONTINUED)

53 CONTINUED:

Katherine looks to the pile of video tapes on the desk.

54 ON THE VIDEO TAPES

All pornos -- featuring a luscious, buxom brunette named Chesty O'Toole.

55 KATHERINE

stands.

KATHERINE

Oh my God ...

Rafe turns.

RAFE

What?

(realizes)

Oh, shit ...

KATHERINE

I think maybe I've made a mistake
...

She heads for the door.' Rafe cuts her off at the pass.

RAFE

Please, Miss Verdoux ... I know
what you must think of me ... but
bad habits aside, I'm a good
detective. Just ... give me a
chance.

(smiles weakly)

So happens, I'm having a special
this week. Missing brothers are
half price.

(desperately)

Look, you want to know where your
brother is and, frankly, I could
use the job. Why don't we help
each other.

He regards her imploringly. Genuinely.

CUT TO:

56 INT. DOWN 'N DIRTY SALOON - DAY - ON POOL TABLE

The cue ball breaks the racked balls with a CRACK! TILTING UP, FIND Zeke, pool cue in hand, surveying the table. Nearby, Jed twirls his cue like a baton.

Zeke leans down to shoot. Rafe steps up behind him.

RAFE
You Zeke?

ZEKE
Maybe.

Rafe leans his card against the ball Zeke is aiming for.

RAFE
I'm looking for your friend Caleb.

Zeke takes the card. Shreds it. Tosses the pieces behind him. Leans down to make his shot.

RAFE
Do it and you'll pot the cue ball.

ZEKE
Fuck off, asshole.

Zeke shoots. And pots the cue ball.

ZEKE
Damn!

Laughing, Jed steps forward. Rafe stands beside Zeke.

ZEKE
You still here?

Rafe gazes at Zeke -- in particular at Zeke's turquoise nose stud. Rafe looks to Jed. Jed's got one too.

RAFE
Does the turquoise job leak when
you blow your nose? I'm just
curioius.

Zeke turns. Stares a hole in Rafe.

ZEKE
Go to hell.

Jed misses his shot.

Zeke sees his next shot. Leans down to make it. Rafe leans over him, trying to see what Zeke sees.

(CONTINUED)

56 CONTINUED:

RAFE

I don't think so.

ZEKE

Look, I don't know where Caleb is, all right? He and Reggie went off to get laid. Now, get the fuck outta my face.

RAFE

(backs away)

I hear that.

Zeke goes back to his shot. Rafe turns.

RAFE

What's his girlfriend look like? You know where she lives? I'm sorry -- am I distracting you?

Zeke grits his teeth.

JED

He ain't got no girlfriend. They went to a whorehouse.

RAFE

A whorehouse? Where?

JED

Um ... Bowmont, I think. Three-twenty-five.

Rafe takes out a pad. Scribbles down the number.

ZEKE

You assholes finished? I'm trying to play pool here!

RAFE

Don't do it. The angle sucks. And if you miss ...

Zeke takes the shot.

The ball misses its striped target -- knocks in two solid balls -- and flies off the table -- crashing through the front window.

RAFE

Told you so.

Zeke holds his pool cue toward Rafe.

(CONTINUED)

56 CONTINUED: (2)

ZEKE

You're so fuckin' smart -- here!

RAFE

No thanks. I don't play.

As he heads for the door,

CUT TO:

57 EXT. BUCHANAN MORTUARY - DAY - RAFE'S CAR

pulls into the mortuary parking lot. It's full. A hearse sits outside the mortuary's front door.

58 INT. MORTUARY CHAPEL - DAY - RAFE

ducks into the last pew.

Buchanan stands at the podium up front. He's marginally sober. A flower-covered coffin rests in front of him. There's a photo amongst the flowers -- of an enormous woman.

BUCHANAN

... That's why I say, let's
remember Mrs. Johnson as she was --
before that unfortunate dieting
accident with the tape worm pills.

Sniffles from the mourners. Rafe glances at the mourner nearby.

It's Jenkins -- in full biker regalia and sunglasses. He looks paler than before. More crazed. In his paw is a bottle of sun screen.

59 ON THE BOTTLE

It's got an SPF of 120.

60 JENKINS

slathers the stuff on his arms and face, not bothering to rub it in.

JENKINS

(intently)

It's so fucking bright in here.
Why the hell they need all these
lights on?

(CONTINUED)

60 CONTINUED:

Rafe smiles back weakly.

BUCHANAN

... So let's forget the frail,
emaciated, worm-eaten thing she
became. And, instead, pay tribute
to the Mrs. Johnson who always will
be a heavyweight in our hearts.
Internment will follow immediately
in the Mount Hope Cemetery in
Hemmingford.

(to the pallbearers)

Come 'n get her, boys.

Six pall bearers lift the casket, straining under it's weight as
they start down the aisle.

RAFE

(sotto)

I'll bet she was a heavyweight.

CUT TO:

61 EXT. REVEREND CURRENT HQ - DAY - ON SIGN

Jimmy Current's handsome face, eyes blazing with intensity -- and
around his head: "JIMMY CURRENT WORLD MINISTRY". We TILT DOWN
off the sign -- which sits above a modernisitic building, half
church, half TV studio.

CURRENT (V.O.)

It's a beautiful day today, isn't
it! I don't mean just cause it's
sunny. I mean, it is a beautiful
day!

We PUSH INTO the church,

DISSOLVING INTO:

62 INT. CHURCH - DAY (CONTINUING)

The place is packed. The congregation gazes adoringly at the
stage as Current plays to the crowd one minute and the various TV
cameras the next. Current is charisma personified. Unstoppable.
A force of nature.

CURRENT

My friends, a little while ago, I
promised you that we would change
the world.

(more)

(CONTINUED)

62 CONTINUED:

CURRENT (Cont'd)

That we would make it ready for the
Judgment Day -- Cause it's coming.
It's coming soon!

The congregation repeats his words. They're into it. Current looks into one of the TV cameras -- his words scroll past the TelePrompter.

CURRENT

Well, I can now tell you all that
the final battle is upon us! The
assault on sin itself has begun.
And when the smoke clears, is there
a doubt in any of your minds who
will be the victor?

The congregation cheers as Current wades in among them. The five-piece band on-stage kicks to life.

CURRENT

And you good people -- you who are
the guts and the organs and the
heart of the Jimmy Current World
Ministry -- you will be the ones
who lead the rest of the Lord's
children to glory. That's right,
I said glory! Hallelujah, I said
Glory!

They're all on their feet now -- shouting 'Glory' and
'Hallelujah'. We FIND Rafe toward the back.

The band wails -- brings the whole thing to a rousing finish.

The congregation slowly breaks up and passes Rafe on its way out the door.

63 ANGLE ON STAGE AREA

Katherine walks with Current as he heads up the aisle.

KATHERINE

That was awesome, JC.

CURRENT

Thanks, honey ...

A voice from behind Current.

VOICE (O.S.)

Reverend, I got those construction
designs you wanted to see.

(CONTINUED)

63 CONTINUED:

Current turns. The voice belongs to VINCENT. Current nods -- like a kind of code has passed between them.

CURRENT

I'll look at 'em in my office,
Vincent. And do me a favor -- Tell
that TelePrompter operator to wake
up or I'm gonna fire his butt.
That's the third time he's gone and
lost me.

He turns back to Katherine. Motions to her to walk with him.

CURRENT

You got those figures, honey?

KATHERINE

Yes, I do.
(glances at clipboard)
For just a little under five
million dollars, we can have the
Lords Shopping Network on air by
the end of the year. I'll have all
kinds of product tie-ins ready to
show you by the end of the week.

CURRENT

That's great. You're amazing,
honey. Simply amazing.

Rafe waits for them by the back door. Current sees him.

CURRENT

Can I help you?

RAFE

I'm here to see Katherine.

KATHERINE

JC, this is Mr. Goodman. He's the
man I hired to help me find my
brother.

CURRENT

And have you found him yet?

RAFE

I'd prefer to discuss it with my
client in private.

KATHERINE

I don't have any secrets from JC.

(CONTINUED)

63 CONTINUED: (2)

CURRENT

It's all right, Katherine. I've
got a ton of work on my desk.
(shakes Rafe's hand)
Pleasure meeting you, Mr. Goodman.

Current exits. Rafe looks around at the space.

RAFE

Nice. He ever rent this out for
parties or Bar Mitzvahs? He could
make a fortune. You know, it's
gonna kill me if I don't figure out
where I know you from. Would you
like to do this over a drink?

KATHERINE

Mr. Goodman ...

RAFE

Rafe ...

KATHERINE

Did you find my brother?

RAFE

Well, I haven't actually made
contact, but I do know this: Your
brother and his friend paid a visit
to a local whorehouse.

KATHERINE

A ... a whorehouse?

RAFE

I had a lead on where it might be,
but it didn't pan out.

KATHERINE

I was afraid it might be something
like that. Thank you for your
time, Mr. Goodman. My checkbook's
in my office. I'll be right back.

Katherine heads for the door. Rafe follows.

RAFE

I am looking at a few other
possibilities.

KATHERINE

If that's where my brother is, I'd
rather not know about it.

(CONTINUED)

63 CONTINUED: (3)

She goes out the door.

CUT TO:

64 INT. BAR - NIGHT - RAFE

flicks at the ice cubes in his glass. He's already got a couple of drinks under his belt.

RAFE

What is it with these religiosos that makes 'em so uptight. Shame too ... She was pretty hot -- for a church-goer.

BARTENDER

You could always convert.

RAFE

Doubt it'll do me much good. Sex and that old time religion just don't mix.

JENKINS (O.S.)

Sex? You lookin' for sex?

Rafe turns. It's Jenkins. He looks paler, sweatier, more crazed. He's got three bloody Mary's in front of him and a burger. The burger is completely raw.

RAFE

Sorry, pal, you're not exactly my type. But thanks for askin' ...

(beat; recognizes him)

Didn't I see you at that funeral today?

Jenkins tosses the bun. Picks up the raw patty and takes a big bite. Blood and grease glisten on his lips.

JENKINS

I know a place here in town where you can get the best piece of ass in the whole goddamn world.

(rams the burger into his mouth)

They got girls who'll do things there aren't even names for! I'm talkin' 'bout bein' fucked so good, you might be able to crawl three days later!

(CONTINUED)

64 CONTINUED:

RAFE

Sounds like you like your sex the
same way you like your meat.

JENKINS

Three-twenty-five bowmont. Ask for
the Cunningham Wake.

Rafe gazes at him.

CUT TO:

65 INT. MORTUARY EMBALMING ROOM - NIGHT - CLOSE ON BUCHANAN

He's got the look of love in his eyes.

BUCHANAN

I want you to know something, Mrs.
Factor. I've been waiting a very
long time for this.

He reaches a hand toward her.

66 CLOSE ON MRS. FACTOR'S BREAST

as Buchanan's hand caresses its waxy, whiteness. And moves
downward. His other hand holds a scalpel.

67 WIDER

as Buchanan carefully slices her open. She's dead. As her skin
splits, we hear the GASES escaping from her body.

BUCHANAN

Mmmm ... What lovely perfume.

The DOORBELL rings. Buchanan curses under his breath. Apron
covered with guts and ooze, he heads for the door -- passing the
corpse of an old man.

68 EXT. MORTUARY - NIGHT - ON FRONT DOOR

It opens. Buchanan looks out at Rafe. Rafe stares at the mess on
Buchanan's apron.

RAFE

I'm here for the Cunningham Wake.

(CONTINUED)

68 CONTINUED:

BUCHANAN

I'm sorry, but the Wake is closed tonight. Come back tomorrow.

RAFE

But I want to pay my respects.

BUCHANAN

Tomorrow.

He tries to close the door. Rafe stops him.

RAFE

Maybe you don't understand. I'm feeling really sad, know what I mean? If I don't grieve right now, I'll go out of my mind.

BUCHANAN

Then I suggest you go mourn somewhere in private -- with a box of tissues.

He slams the door in Rafe's face.

CUT TO:

69 EXT. MORTUARY - NIGHT (A LITTLE LATER) - RAFE

tests the windows by the delivery entrance. They're all locked.

He looks up at the second floor windows. Light shines from one of them. The one next to it is dark. And open.

70 INT. ROOM - NIGHT (A FEW MOMENTS LATER) - ON WINDOW

Rafe eases into the room. It's Buchanan's bedroom.

There are pictures all over the walls -- of Buchanan -- posed with some of his dead clients.

Rafe winces in disgust and creeps toward the door.

71 INT. MORTUARY/SECOND FLOOR LANDING - CONTINUING - ON BEDROOM DOOR

It opens slowly. Rafe pokes out his head.

Several other doors share the landing. Voices come from behind one of them.

Rafe slowly approaches the other door. Listens.

(CONTINUED)

71 CONTINUED:

LILITH (O.S.)
We have a very different attitude
about the profession here. For us
girls, this is just a means to an
end.

TAMARA (O.S.)
What do you mean?

72 INT. MORTUARY OFFICE - CONTINUING

Lilith perches on the desk. A beautiful young woman -- TAMARA --
sits on a chair nearby.

LILITH
You'll understand soon enough. I
promise. What else did Vincent
tell you?

TAMARA
He said you took good care of the
girls ... And that there's some
kind of benefits. Is that true?

From below -- the DOORBELL.

73 ON RAFE

He looks toward the front door. Hears Buchanan's FOOTSTEPS below.
Rafe scurries back toward the bedroom. He slips in. Closes the
door just as --
-- Buchanan emerges into the parlour.

74 INT. BUCHANAN'S BEDROOM - CONTINUING - ON RAFE

by the door -- listening. The voices next door are muted.

LILITH (V.O.)
Yes, we do have benefits. Benefits
you won't find anywhere else.

Rafe eases open the bedroom door. He looks down toward the front
parlour.

75 ON FRONT DOOR

A YOUNG MAN regards Buchanan nervously.

(CONTINUED)

75 CONTINUED:

BUCHANAN

(brusquely)

The wake is closed tonight, all
right? Come back tomorrow.

He closes the door in the Young Man's face. Turns. Heads into
the chapel.

Rafe slips out of the bedroom and heads down the stairs.

76 INT. OFFICE - MEANWHILE

Lilith eases off the desk. Moves toward Tamara.

LILITH

There's room and board of course
... You're very pretty. Stand up.

Tamara stands. She's stunning. Lilith admires her. Draws
closer.

LILITH

Yes ... quite pretty ... And then
there's the eternal life benefit.

TAMARA

Eternal ... what is that? Some
kind of insurance?

Lilith leans in close -- as if she were going to kiss Tamara.

LILITH

Not exactly.

She smiles -- REVEALING two very long, sharp fangs. Tamara opens
her mouth to scream.

Lilith clamps her hand over Tamara's mouth -- and sinks her teeth
into the back of Tamara's neck.

CUT TO:

77 INT. MORTUARY FRONT PARLOUR - CONTINUING - RAFE

hesitates at the bottom of the stairs. Was that a scream
somewhere? He shrugs. Looks toward the chapel.

Above, the office door is flung open.

LILITH

Leonard?

(CONTINUED)

77 CONTINUED:

Rafe lurches for the door at the foot of the stairs.

LILITH

Leonard, where are you?

Lilith starts downward. She picks at her fangs with a fingernail, trying to get something from between her teeth. She burps.

78 INT. SAMPLE ROOM - RAFE

backs further into the darkness.

79 LILITH

reaches the bottom of the stairs. She stops. Sniffs at the air.

Rafe backs further -- right into a display casket. The casket starts to fall.

Rafe grabs it. Holds onto it.

Lilith sniffs again at the air. Looks toward the room Rafe is in.

She looks down -- and sniffs at her own arm pit. That's where the smell is coming from.

LILITH

Uch!

She heads for the chapel.

80 RAFE

looks around at the display room -- A half dozen coffins, all but two of them open. He approaches the nearest closed coffin.

RAFE

(softly)

Mr. Cunningham? Are you in there?

He opens the coffin. It's empty. He goes to the next coffin. FOOTSTEPS again -- out in the parlour.

Rafe heads for the room's other door.

81 INT. EMBALMING ROOM - CONTINUING

Rafe hangs by the doorway, listening. Beat. He slowly turns.

82 WIDER

His breath catches in his throat when he realizes where he is. He gapes at the old man on the near table. Can't even bring himself to look at the woman.

Rafe sees the back door. Heads for it.

Something on the table by the woman catches Rafe's eye.

It's a jar -- filled with human teeth. Some have silver fillings. Others, gold.

Rafe picks up the jar. Examines it.

RAFE
You sleazy bastards ... stealing
from the dead.

Sees more jars like it on the counter nearby. And several shoeboxes.

Rafe goes to the counter. Opens the first shoebox.

83 THE BOX

is filled with wristwatches.

84 BACK TO SCENE - RAFA

whistles under his breath. He opens the second shoe box.

It's filled with jewelry. Rafe picks up a handful of it.

He starts to put the handful back. He stops.

With his other hand, he reaches into the shoebox. Pulls out a small, turquoise stud.

CUT TO:

85 INT. CHURCH - DAY - TIGHT ON CROSS

As organ music plays, TILT DOWN off the cross -- FIND a man in the front pew. He prays intently. But something's bothering him. He looks over to his wife. Her purse is open on the bench next to her.

Poking from inside -- a pack of cigarettes. The man is almost beside himself with nicotine lust.

(CONTINUED)

85 CONTINUED:

ANNOUNCER (V.O.)

What do you do when the urge comes
over you, but you're someplace
where smoking ain't right?

The man suddenly smiles.

ANNOUNCER (V.O.)

That's when you bring out the
'Chews For Jesus'.

The man reaches into his pocket. Pulls out a package of chewing
tobacco. He sticks a wad in his mouth.

86 TIGHT ON PACKAGE

With the man praying contentedly in the b.g. The stuff is called
"CHEWS FOR JESUS".

ANNOUNCER (V.O.)

Chews for Jesus. Just a pinch and
you're on your way to Glory.

87 INT. KATHERINE'S OFFICE - DAY - ON MONITOR

The commercial finishes playing. Katherine turns to Current
expectantly.

CURRENT

Not bad. Heck -- I like it!

An o.s. Voice from the door.

VOICE (O.S.)

Aren't you supposed to be leading
your flock away from temptation,
Reverend?

Katherine and Current turn. See Rafe at the door.

CURRENT

The quote you're referring to has
nothing to do with tobacco.
(beat; to Katherine)
I thought you said Mr. Goodman
finished his investigation.

She regards Rafe uneasily.

KATHERINE

I told you --

(CONTINUED)

87 CONTINUED:

RAFE

I know, but I found something you
ought to look at.

Current steps between them.

CURRENT

Mr. Goodman, the job's over.
Katherine isn't interested. And I
will not have you badgering one of
my very best employees.

RAFE

I'm not badgering ...

CURRENT

Now, if you don't leave, I'll be
forced to have you removed.

RAFE

Fine.

He pulls the turquoise stud from his pocket. Hands it to
Katherine.

RAFE

I found this. I think it's your
brother's.

He goes out the door.

CUT TO:

88 INT. HALLWAY - CONTINUING - RAFE

heads for the elevators. Katherine emerges from her office.

KATHERINE

Mr. Goodman!

Rafe stops. Katherine approaches. She holds the stud.

KATHERINE

Where did you find this?

RAFE

At the Buchanan Mortuary.

KATHERINE

At the ... a mortuary?

(CONTINUED)

88 CONTINUED:

RAFE

They're running some kind of scam.
Guys are walking in expecting a
little pleasure but all they're
getting is ripped off. Or worse.

KATHERINE

Is my brother ... ? Are you sure
about this? Maybe we should call
the authorities.

RAFE

I wouldn't. Not yet anyway. You
know what they're like. We need to
give 'em something a little more
solid.

(beat)

Am I still on the case?

Katherine looks at the stud. She glances back toward her office.

Current stands at Katherine's office door.

RAFE

(quietly)

I promise I'll be discreet.

He exits. Current approaches Katherine.

CURRENT

I hope you know what you're doing,
Katherine. People like him, poking
around where they don't belong ...
No telling what unpleasantness they
might dredge up.

He puts a hand to her shoulder. It's meant to be comforting. Or
is it.

CUT TO:

89 EXT. MORTUARY/STREET - NIGHT - RAFE'S CAR

is parked a block away from the mortuary. Rafe hunches in the
front seat, a can of beer in his hand.

Headlights flash from behind. Rafe hunches a little lower.

A motorcycle passes. Turns into the mortuary parking lot. It's
Jenkins.

Jenkins gets off his bike and heads for the front door.

90 EXT. MORTUARY - CONTINUING - ON RAFE

as he catches up to Jenkins.

RAFE

Yo, yo, yo -- how ya doing?

Jenkins doesn't even look at him. He's pasty. His hair sticks out in every direction. He presses on toward the front door.

RAFE

Uh huh ... Uh huh ... Been to any good funerals lately?

Jenkins reaches the front door. He pounds on it with his fists. The door opens.

Buchanan fixes his attention at Rafe.

BUCHANAN

Here to try your luck again? I've got good news -- but I'm afraid we've only got space tonight for one.

RAFE

Sorry, pal.

He squeezes past Jenkins.

JENKINS

Hey -- wait a second!

91 INT. MORTUARY/FRONT PARLOUR - NIGHT (CONTINUING)

as Jenkins pushes in. Buchanan grabs him.

BUCHANAN

(sotto; to Jenkins)

What the hell do you think you're doing? You wait right here -- got me?

He releases Jenkins. Motions to Rafe to follow him.

BUCHANAN

This way, my young friend.

92 INT. CREMATORIUM - MOMENTS LATER

Rafe regards the coffin on the conveyor belt.

(CONTINUED)

92 CONTINUED:

RAFE
(reluctantly)
So ... This is how I get to the
wake?

BUCHANAN
The girls are waiting.

Rafe shrugs. Climbs into the coffin. Buchanan throws the switch.
The oven flares to life. The coffin starts to move. Rafe tries
to get out -- but the lid slams down over him.

93 INT. COFFIN - CONTINUING

Rafe cries out fearfully. The coffin rolls downward. Flies
through the bordello fireplace and THUDS to the floor. The lid
opens.

94 INT. BORDELLO - CONTINUING - RAFE

sits up slowly. Gapes at the party going on all around him. It's
even wilder than before.

Stepping out of the coffin, Rafe laughs -- partly in relief,
partly at the sheer craziness of the setup.

The sharp SNAP of a cat o' nine tails stops him laughing.

He turns. TAMARA -- Lilith's last recruit -- smiles at him.
She's dressed as a dominatrix.

TAMARA
Where've you been, you bad boy?

CUT TO:

95 INT. BORDELLO/BEDROOM - MEANWHILE

A dead body crumples to the floor. We TILT UP to FIND Lilith --
about to stuff the unfortunate victim's heart into her mouth.

She hesitates. Looks to the other girl in the room. Lilith
offers her the heart.

LILITH
You want it?

The girl nods. Lilith looks down at the body. It isn't Rafe.
Lilith tosses the other girl the heart.

(CONTINUED)

95 CONTINUED:

LILITH
This Bud's for you.

There's a soft KNOCK at the door. Buchanan pokes his head in.

BUCHANAN
We've got a little problem upstairs
I'm afraid.

LILITH
Coming.

She follows Buchanan out the door.

96 INT. HALLWAY - CONTINUING

as Lilith emerges into the hallway, she sees Tamara leading Rafe to one of the other rooms.

Lilith stops. Gazes at Rafe. Smiles slowly.

LILITH
(sotto)
That's the one ...

CUT TO:

97 INT. ANOTHER BROTHEL ROOM - MEANWHILE - ON PULLY

A length of rope threads through it. We WIDEN to REVEAL Tamara. Behind her, a harness hangs from the center of the ceiling.

Tamara cleats the rope in place. Rafe watches her. Swallows nervously.

TAMARA
Take off your clothes, worm.

RAFE
You first.

Tamara smiles. Pulls off her chemise. Tosses it to the floor.

Rafe pulls off his coat. Tosses it.

Tamara slips out of her bra. Throws it down.

Rafe rips off his shirt. Throws it. Goes to pull off his undershirt. The light glints off a chain. He's wearing a necklace.

(CONTINUED)

97 CONTINUED:

TAMARA
(suddenly fearful)
Leave on your undershirt!

RAFE
Why?

He pulls off his undershirt. The jewelry is a Jewish star.

TAMARA
(smiles; relaxes)
Okay. Take it off.

She goes to kiss him. Rafe dodges her.

RAFE
Slow down, sugar. What's the rush?
(re: the harness)
How's this thing work anyway?

CUT TO:

98 INT. MORTUARY FRONT PARLOUR - MEANWHILE - ON JENKINS

He turns as Lilith enters from the chapel.

LILITH
(sweetly)
Mr. Jenkins, I understand you're
upset about something.

JENKINS
I can't take it any more.

Lilith hugs him.

LILITH
Poor Mr. Jenkins. I told you
before. It's a process. And, at
the end of it, you'll be one of us.
Do you know how special that makes
you?

JENKINS
It doesn't feel special. It hurts.

LILITH
Have you been using sunblock like
I told you to? The sun's very hard
on undead skin. And you're not
even fully undead yet.

(CONTINUED)

98 CONTINUED:

JENKINS

I can't take it!

Lilith holds Jenkins' head in her hands. She looks into his eyes.

LILITH

Men. Such big babies. In that case ...

She suddenly snaps his neck -- and wrenches his head from his body. Jenkins' body sags to the floor.

Lilith gazes at Jenkins' head -- and the look of shock on his face.

LILITH

I love a man who gives you head ...
Then lets you keep it.

CUT TO:

99 INT. BORDELLO ROOM - MEANWHILE - TAMARA

stands by the harness. She holds out one of the arm straps.

TAMARA

First I strap in one hand ...

Rafe takes her hand and puts it into the fur-lined strap.

RAFE

Like this?

He snaps it shut.

TAMARA

Then I strap in the other ...

Rafe takes her other hand and snaps it into place.

RAFE

Uh huh ... I see how this could be
a lot of fun. And then, I suppose,
you do this.

He uncleats the pulley and hauls Tamara from her feet.

TAMARA

What are you doing?

Rafe snatches Tamara's stocking from the floor. Shoves it into her mouth. Tamara struggles.

(CONTINUED)

99 CONTINUED:

RAFE

On second thought, I don't think
it's me.

He grabs his shirt. Heads for the door.

RAFE

I guess I'm not the swinger I
thought.

CUT TO:

100 INT. BORDELLO HALLWAY - CONTINUING - ANGLE ON BEDROOM DOOR

Rafe ducks out the door. He angles toward one of the other doors
off the hallway. He can hear pleasurable moaning inside.

Rafe angles toward another door. More pleasurable moaning.

Rafe heads for the main room.

101 INT. MAIN ROOM - CONTINUING

Rafe eases through the party, angling toward the fireplace. He
smiles at a passing red head.

He hesitates by the fireplace -- sees that no one is watching him --
and ducks through it.

102 INT. FRONT PARLOUR - CONTINUING - RAFE

races to the front door. He hears FOOTSTEPS on the landing above.
He ducks into the display room as Buchanan starts down the stairs.

103 BUCHANAN

continues down the stairs. He's seen something.

104 INT. DISPLAY ROOM - RAFE

backs from the door. There's a coffin behind him. Without
looking back, Rafe opens the coffin. Steps in and closes the lid.

105 ANGLE ON THE DOOR - BUCHANAN

enters as the coffin lid shuts. He turns on the light. Looks
around suspiciously.

(CONTINUED)

105 CONTINUED:

All seems quiet. Buchanan turns off the light. Exits.

106 INT. COFFIN - RAFE

listens intently. Carefully he opens the coffin lid. Peers out.

No sign of Buchanan.

Rafe steps out of the coffin. Hesitates -- suddenly aware that he's not alone in the coffin.

107 RAFE'S POV - INSIDE OF THE COFFIN

Jenkins' body is behind Rafe. His head -- on its side -- rests on his shoulders.

108 RAFE

stifles a scream. He stumbles from the coffin and heads for the front door.

CUT TO:

109 EXT. MORTUARY - NIGHT - RAFE'S CAR

roars away from its parking space by the mortuary.

110 INT. RAFE'S CAR - NIGHT - RAFE

dials his car phone. Puts it to his ear.

RAFE

Katherine, it's Rafe Goodman. I've got some new information for you ... No ... I've got to tell you tonight. Can you meet me at my office? Thanks.

He tosses the phone aside and puts the gas pedal to the floor.

CUT TO:

111 INT. THEATRE PROJECTION ROOM - NIGHT

Rafe enters. Makes a beeline for the fridge. Atop it is a glass and a bottle of whisky.

(CONTINUED)

111 CONTINUED:

He opens the bottle. Goes to pour some. Screw the glass! He takes a hard, long hit off the bottle.

He goes to his desk, still shaking. Amid the piles of paper are the remains of his lunch: Leftovers of a salad. There's an open bottle of dressing nearby.

Pulls a gun and some bullets from his desk drawer.

He pushes the plate aside -- inadvertantly knocks over the bottle of dressing.

Dressing goes everywhere. On the papers. On the floor. On the gun.

RAFE

Aw, shit ...

Rafe holds up his hands -- he's got dressing all over them. He heads for the sink.

112 AT THE SINK

Rafe washes his hands. He turns at the sound of FOOTSTEPS on the projection room steps.

RAFE

Katherine?

It isn't Katherine. It's Lilith.

RAFE

Who the hell are you?

Lilith crosses slowly toward Rafe. She holds up a wallet.

LILITH

The name's Lilith. And you left this behind. It's not very nice to leave a girl hanging like that.

Rafe angles toward his desk. Lilith angles toward him.

RAFE

Next time I see her, I'll apologize.

LILITH

I didn't mean her. I meant me.

(off Rafe's look)

I saw you back at the house, and the minute I did, I knew you were special.

(CONTINUED)

112 CONTINUED:

RAFE

I bet you say that to all the boys.

LILITH

But with you, I mean it ...

Lilith reaches for Rafe. As she does, he whips his gun from the desk.

Lilith freezes.

A thick drop of salad dressing drips from the gun's barrel to the floor.

The smell of the dressing sears Lilith's nostrils. She looks about, trying to make sense of it.

Sees the bottle spilled on Rafe's desk.

113 ON THE BOTTLE

It's creamy garlic Italian.

114 LILITH

backpedals. Gags.

LILITH

Oh, shit ... Please ...

(gags)

... Put down the gun ...

RAFE

(advancing)

How long did you think you would get away with it?

LILITH

(flash: an idea)

You ... You wouldn't shoot these, would you?

She unzips the top of her outfit. Out they come.

RAFE

Oh, for Chrissakes ... Put 'em away.

Lilith finds Rafe's eyes. Fixes onto them -- suddenly on the offensive.

(CONTINUED)

114 CONTINUED:

LILITH

Surely there's got to be something
you want that I could ... provide.
Something you want that you've
never had ...

Suddenly Lilith is wearing a blond wig. Wearing a cheerleader outfit.

LILITH

Two-four-six-eight! You can watch
me masturbate!

Rafe blinks his eyes. Shakes his head. Lowers his gun.

115 BACK TO LILITH

Now she looks like Marilyn Monroe.

LILITH

(sings)
Happy birthday, Mister President
...

116 RAFE

tries to look away but he can't. His will weakens. He moans softly.

117 CLOSER ON RAFE

his eyes glaze. Like he's just had the best orgasm of his life.

RAFE

Oh, wow, Chesty ...

Suddenly Chesty leans forward -- She's behind him, her arms wrapped around him.

CHESTY

Now that was a money shot!

118 RAFE'S GUN

clatters to the ground.

119 LILITH'S

face is right in Rafe's. She's back to looking like herself. And she's the sexiest of the lot. Her eyes fix on his.

LILITH

I've known a lot of men in my time.
Most of 'em are rat bastards.
Always coming and going and going
and coming. And always too soon.
But occasionally there's an
exception. A man you could
actually see spending eternity
with. And, baby, you're that man.

She runs her tongue along his cheek. Her fangs are out and ready.

LILITH

All you have to do is lie back --
and enjoy it.

She goes to strike ...

KATHERINE (O.S.)

Mr. Goodman ... Oh my God -- I'm
sorry!

That breaks the spell.

120 KATHERINE

gapes in embarrassment from the top of the projection room steps.
She's wearing a light jacket. She turns and hurries downward.

121 RAFE

rushes after her.

122 INT. THEATRE LOBBY - CONTINUING

Katherine heads for the front door. Rafe emerges from the steps.

RAFE

Katherine -- wait! It's not what
you think.

KATHERINE

You don't have to explain. It's
none of my business ...

He grabs her from behind. Spins her around.

(CONTINUED)

122 CONTINUED:

RAFE

Katherine ... !

KATHERINE

Let go of me!

LILITH

If the girl wants to go, Rafe, let her go!

They turn. Lilith approaches.

RAFE

What? Katherine, I've never seen this woman before tonight. It's a setup, don't you see?

LILITH

I feel like I'm the one who's been set up. He didn't tell me he had a girlfriend.

Lilith gets closer.

KATHERINE

He should be so lucky. Let go!

LILITH

I'm warning you, honey, I'm ready to fight for him.

KATHERINE

You can have him!

She pulls with all her might -- freeing her hand. Her coat opens.

123 ON KATHERINE'S CHEST - IN SLOW MOTION

as her CURRENT MINISTRIES ID BADGE -- with a big gold cross right in the middle of it -- flies upward.

124 BACK TO SCENE - ON LILITH

She grimaces at the sight of the cross.

125 ON RAFE AND KATHERINE

He grabs her with his other hand. Opens his mouth to speak. A SQUEAK catches both their attention. They turn --

(CONTINUED)

125 CONTINUED:

-- And see that Lilith is gone. The door nearby swings lazily back and forth.

RAFE

You've got to believe me, Katherine. That woman's a prostitute working out of the Buchanan Mortuary. They're killing people. Your brother was one of their victims!

(beat)

Look, I may be crass and have rotten taste in movies. But that doesn't mean I don't have a nose for the truth. I haven't been wrong yet, have I?

Katherine looks away. He's been more right than he knows.

CUT TO:

126 INT. POLICE STATION - NIGHT - ON RAFE

RAFE

How do I know it's a whorehouse?
Because I went there!

CAPTAIN NOONAN stares back from across his desk. In his hand is a big can of beef stew -- half of which is all over the napkin tucked in at his thick neck.

NOONAN

Now isn't that interesting. As I recall, your private investigator's license was suspended almost a year ago.

(to Katherine)

Were you aware of that fact?

KATHERINE

(shoots Rafe a look)

No, I wasn't.

RAFE

I screwed up some paperwork.

NOONAN

And the check for your license renewal bounced.

(CONTINUED)

126 CONTINUED:

RAFE

For Chrissakes -- They're killing people! Isn't that more important?

(beat)

I wasn't working for her, okay? I was there as an ordinary citizen.

Noonan takes a spoonful of the stew. Looks to Katherine.

NOONAN

Did you give this guy any money?

Katherine looks down. Nods.

NOONAN

Sounds to me like the only person I oughta throw in jail is you.

Noonan turns away. Goes back to eating.

RAFE

There's your answer. Nobody cares.

Rafe heads for the door. Katherine hesitates.

KATHERINE

Captain, I don't know what to think any more ... All I know is, my brother's gone.

(pulls stud from her pocket)

Mr. Goodman found this at the mortuary. It was my brother's. Please, it would mean so much to me if you'd look into this.

Noonan sighs unhappily and pulls the dirty napkin from his shirt.

CUT TO:

127 INT. MORTUARY/FRONT PARLOUR - NIGHT

Rafe, Katherine and Noonan enter. Buchanan closes the door.

NOONAN

I apologize for getting you out of bed at this hour ...

BUCHANAN

It's okay, officer. What exactly was it the gentleman said happened here?

(CONTINUED)

127 CONTINUED:

RAFE

Don't give me that shit.

He heads into the chapel.

128 INT. CHAPEL/CREMATORIUM - MOMENTS LATER

Rafe whips the curtain aside. Noonan, Katherine and Buchanan are just behind. A coffin sits on the conveyor belt.

RAFE

He told me to get into the coffin --
which I did -- and then he hit a
switch ...

Rafe sees the switch. Hits it. The coffin starts to move.

BUCHANAN

(grabs for the switch)
What the hell are you doing?

Rafe pushes him back.

RAFE

Watch what happens to the coffin.

The coffin goes into the oven ... and bursts into flame.

BUCHANAN

Crazy sonofabitch! That coffin
cost more than a thousand dollars!

RAFE

Eat me. The conveyor continues on
the other side. It drops down into
the basement. I'm telling you --
the entrance to the whorehouse is
right there!

Noonan watches the coffin burn. He's seen enough.

NOONAN

Uh huh.
(to Buchanan)
Sorry to have bothered you.

Noonan heads for the door. Rafe looks to Katherine.

RAFE

Of course they changed everything.
They knew I'd be coming back.

(CONTINUED)

128 CONTINUED:

BUCHANAN

Why the hell would I want you to
come back.

(to Katherine)

I already threw him out of my
parking lot once tonight. He was
carrying on in his car with some
woman. Two of 'em shitfaced out of
their minds.

RAFE

You goddamn liar!

KATHERINE

Don't you dare use the Lord's name
in vain. You were with a woman
tonight. And you've been drinking.
We can all smell it on your breath.

She goes out the door.

CUT TO:

129 EXT. MORTUARY - MOMENTS LATER

Katherine is about to get into Noonan's police car. Rafe races
out the front door.

RAFE

Katherine ...

KATHERINE

You know, you almost had me
believing you. Woulda served me
right for getting involved with a
liar! And a fornicator!

(gets into police car)

And an asshole!

She slams the door. The police car SCREECHES off.

RAFE

A fornicator?

(shouts after them)

Up yours, honey!

Rafe watches the car go. He sighs. And heads for town.

130 INT. MORTUARY/OFFICE WINDOW POV - ON RAFE

as he slowly walks away. Voices in the darkness:

(CONTINUED)

130 CONTINUED:

VINCENT (O.S.)

Want me to finish him?

We PAN AROUND -- find Vincent and Lilith watching Rafe go.
Vincent still has the leather pouch. The key is inside.

LILITH

Nah ... Tonight, he finished himself.

(beat)

Have you thought about my proposition?

VINCENT

(fingers the pouch)

I've thought about it.

LILITH

Your boss is a big man, but he thinks so small, whereas you ...

Vincent's eyes glow appreciatively. Off Lilith's knowing smile,

CUT TO:

131 INT. CURRENT'S STUDIO/CHURCH - DAY

In front of the stage, a gospel choir is kicking ass, singing their hearts out. Cameramen stand by their cameras.

Smoke covers the stage. Suddenly an animatronic Devil rises from the smoke. He's massive. He turns as if to go after the audience.

A voice shouts from across the stage.

CURRENT

Stop right there, Satan!

The Devil turns. Jimmy Current faces him.

CURRENT

I'm sending you back to the fiery depths from which you came!

Current holds up his hand. He's wearing a glove. There's a reflective surface in his palm.

Suddenly laser light from three different parts of the church shoot at Current.

Two of the lasers hit the surface -- and refract at the Devil.

(CONTINUED)

131 CONTINUED:

The other laser just misses -- and hits one of Current's gloved fingers.

132 CURRENT'S GLOVE

starts to burn.

133 BACK TO SCENE

Current pulls down his hand.

CURRENT

Hold on, everybody -- cut! Cut!

The FLOOR MANAGER runs over.

FLOOR MANAGER

(into headphone)

Hold the rehearsal.

(puts out fire; pulls
off glove)

Sorry about that. Looks like one
of the Laser Lights o' the Lord
went off target.

(into headphone)

Sit tight, everybody.

(to Current)

If you want to go back to your
office, JC, I'll come and get you
when we're ready.

CURRENT

Thanks.

Current heads down the aisle. Katherine sits in the first row.
She stands. Walks with him.

KATHERINE

Incredible, JC, gonna be a heck of
a show.

CURRENT

Wait til you see the effect. The
lights'll hit the Devil -- and
poof! He'll go up in a burst of
flame. Something on your mind?

They exit the studio, entering --

134 INT. HALLWAY - CONTINUING

Current and Katherine continue down the hallway.

KATHERINE

I want you to know, JC, I really appreciate what you've done for me.

CURRENT

I think it's worked out well for both of us.

KATHERINE

You're so right about lust.

CURRENT

Of all the sins, it is Satan's most nefarious. When I think of what it did to your life -- and your baby brother's ... If I could take Satan in my bear hands, I'd tear him limb from limb!

KATHERINE

What do you mean?

They stop at the door to Current's office.

CURRENT

About Satan?

KATHERINE

About my brother.

Current realizes. Katherine hasn't told him anything. Current heads into his office.

CURRENT

What I mean is --

135 INT. CURRENT'S OFFICE - CONTINUING

Katherine follows him in.

CURRENT

-- Whatever has happened to your brother, I'm sure Satan had a hand in it. What's your documentary going to be about?

(CONTINUED)

135 CONTINUED:

KATHERINE

Lust. I want to warn young people --
or anyone who might feel its tug on
their hearts -- about all the
things that inspire lust. Strip
joints. Dirty magazines.

(beat)

Pornography. I already talked to
the people in the Current News
Service about helping me. All I
really need is your blessing.

CURRENT

What can I say, but: Onward
Christian soldier.

KATHERINE

Thanks, JC.

She exits. As she goes out the door, Vincent enters it.

VINCENT

What'd she want?

CURRENT

Not much. Just stretching her
legs.

Vincent closes the door. There's a visible bulge under his shirt,
just about at his mid-section. He lifts his shirt -- revealing
the leather pouch.

CURRENT

How're things going?

Vincent opens the pouch. Takes out the key.

VINCENT

(distractedly)

Good, good ... The girls are
killing sinners by the truckload.

He hands Current the key. Current laughs delightedly.

CURRENT

The more the merrier.

He turns. Opens the wall safe behind his desk.

VINCENT

JC ... I'd like to talk about what
I'm getting from this bordello
thing.

(CONTINUED)

135 CONTINUED: (2)

Current puts the key into the safe.

CURRENT

Brother Vincent, we're doing this
for the Lord. That's what you're
getting from it.

VINCENT

I know that, but ...

Current closes the safe. Turns. If looks could kill.

CURRENT

But what?

Vincent nods. Backs toward the office door.

VINCENT

You're absolutely right, JC. I
don't know what I was thinking.
I'm sorry.

He goes out the door. Current watches him go. Hmmm.

CUT TO:

136 INT. MOVIE THEATRE PROJECTION ROOM - DAY

More boxes. Rafe puts the last of his adult movie collection into
one of the boxes. He holds the last tape. Gazes at the cover art
of Chesty O'Toole.

RAFE

I don't care what anyone says.
Nothing comes between me and my sex
life.

He puts the tape into the box. Grabs a nearby newspaper and balls
up its pages to use as packing material.

Something on one of the pages catches his eye.

137 ON THE NEWSPAPER

An ad for 'Dr. Guzzinia's Totally Safe, Effective Tape Worm
Pills.'

138 BACK TO SCENE - RAFE

smooths the page against the floor. Something stirs in his
memory. He hears Buchanan's voice at the funeral service.

(CONTINUED)

138 CONTINUED:

BUCHANAN (V.O.)

... Let's remember Mrs. Johnson as she was -- Before that unfortunate dieting accident. Now, personally, I wouldn't have taken those tape worm pills ...

Rafe leans back against the wall. Something else occurs to him.

SMASH CUT TO:

139 INT. CHAPEL - DAY - ANGLE ON COFFIN

Mrs. Johnson's pall bearers struggle with the weight of her coffin. Buchanan's voice continues --

BUCHANAN (V.O.)

... So let's forget the frail, emaciated, worm-eaten thing she became ...

SMASH CUT TO:

140 BACK TO SCENE - RAFE

gets to his feet.

RAFE

Worm-eaten my ass!

CUT TO:

141 EXT. CEMETERY - DAY - ON HEARSE

"Buchanan Mortuary" is stenciled on its side. Several pall bearers offload a coffin and carry it toward a nearby crypt. Looks like it's incredibly heavy.

Outside the crypt, Buchanan officiates at another funeral. We ADJUST -- REVEAL that our POV is Rafe's.

CUT TO:

142 INT. CURRENT'S CHURCH/HALLWAY - NIGHT

Current walks down the hall. At the elevator bank, he passes Vincent -- coat and hat on.

(CONTINUED)

142 CONTINUED:

CURRENT

Brother Vincent -- I was just
looking for you.

(glances at his watch)

It's only half past seven. Half
day is it?

VINCENT

(nervously)

I, uh ... I got a doctor's
appointment.

CURRENT

I'll talk to you tomorrow then.

VINCENT

Yeah. Tomorrow.

The elevator arrives. Vincent gets on it. Turns -- REVEALING a
strange bulge under his coat, just around his mid-section.

The elevator door closes.

Current's mind races. He starts down the hall. Breaks into a
run.

CUT TO:

143 INT. CURRENT'S OFFICE - MOMENTS LATER - ON SAFE

They key is gone. Current turns -- looks out the window into the
parking lot.

144 CURRENT'S POV - PARKING LOT

Vincent hurries to his car.

CUT TO:

145 EXT. STRIP JOINT/ALLEY - NIGHT

Vincent's car pulls up to the back door. Vincent gets out. Goes
inside.

A moment later Current's car pulls up. Current is beside himself.
He puts on a hat. A pair of dark sunglasses. Pulls up his
collar.

CUT TO:

46 INT. STRIP JOINT - NIGHT

A dark, scuzzy, smokey joint. A half dozen girls gyrate in various parts of the room.

Current regards the scene with disgust (as best he can see it through his dark glasses). He smashes into a table. Apologizes to it. Sees Vincent at a table in the corner.

Vincent is sitting with Lilith.

147 CLOSER ON TABLE

Vincent and Lilith are enjoying the show. Lilith makes eyes at the girl dancing closest -- admiring everything about her.

LILITH

Amazing the things they're doing
with plastics these days.

CURRENT (O.S.)

What the hell's going on, Vincent?

Vincent stands, surprised.

VINCENT

JC ...

LILITH

(pulls Vincent down)
Relax, sugar.
(to Current)
Game's over, Rev. I'm driving now.

CURRENT

You vile, pernicious, disgusting
little harlot ...

LILITH

(eyeing him)
You're not so bad yourself ...

CURRENT

I did not bring you here for the
purpose of feeding your evil
desires. We are doing the Lord's
work! Vincent -- give me the key!

Vincent doesn't react.

CURRENT

Vincent?

He grabs Vincent. Lilith grabs Current. Hisses in his face:

(CONTINUED)

147 CONTINUED:

LILITH

Hey, Rev', how'd you like a real
religious experience?

Suddenly -- commotion by the front door. They all turn.

148 ON THE FRONT DOOR

a camera crew has just barged past the bouncer. There's a
cameraman (JONAS), and a soundman -- and Katherine.

Katherine sticks her microphone into a patrons face.

KATHERINE

Sir -- could you tell me please,
why you come here?

The man ducks away.

149 ON CURRENT, VINCENT & LILITH

Current and Vincent shit themselves.

VINCENT & CURRENT

Oh my God ...

Current rips free. Ducks one way. Vincent ducks the other.

150 KATHERINE

pulls away from a bouncer.

KATHERINE

(to cameraman)
Jonas -- over here!

Katherine reaches Lilith's table. Sticks her microphone in
Lilith's face.

KATHERINE

Good to see you again. So you're
into prostitution and strip clubs.
You're a total sex maniac! You
need professional help!

LILITH

You bet. Wanna play doctor?

One of the bouncers grabs Katherine. Another grabs Jonas.

151 VIDEO CAMERA POV

As the camera twists this way and that -- past Lilith to the back door -- and then to the floor -- taking us to BLACK.

CUT TO:

152 EXT. STRIP JOINT/ALLEY - A FEW MINUTES LATER

Vincent and Current stand on opposite sides of the back door, shooting looks to either end of the alley.

CURRENT

For God's sake, Vincent -- You are
flirting with eternal damnation!

Lilith pops out the door.

LILITH

Why don't you relax. I bet that
stick up your ass hurts like hell.

CURRENT

Vincent -- please ...

Lilith grabs Current. Presses him to the wall -- her fingers
curled around his throat. She purses her lips thoughtfully.

LILITH

Geez, I can't make up my mind.
should I kill you? Or let you live --
and make you a sex slave. What to
do ... what to do.

CURRENT

(gasps)

Give me the key, Vincent ...

LILITH

Go ahead, honey. Whip out that
nasty thing.

Vincent pulls the key from his leather sack.

CURRENT

(desperately)

Give it to me.

LILITH

You heard the man. Give it to him.

Vincent smiles. Raises the key over his head -- and smashes it
onto the pavement.

The key shatters into a hundred pieces.

(CONTINUED)

152 CONTINUED:

CURRENT

No!

Lilith releases Current. He lands in a heap. Gasps for air.
Lilith leans close.

LILITH

Yeah ... You're cute. I'll let you
live.

(chuckles; whispers in
his ear)

Suffer, bitch.

CUT TO:

153 EXT. CEMETERY - NIGHT - ON CEMETERY GATE

The Cemetery Caretaker locks it. Turns and heads for home.

154 ANOTHER ANGLE

From inside the cemetery. Rafe watches the caretaker go. He
hoists a crowbar over his shoulder and starts across the cemetery.

155 INT. CRYPT - A FEW MOMENTS LATER

Rafe pries open the crypt's door and enters. He shines a
flashlight into the crypt's interior.

There are four vaults on each wall. Fresh flowers have been laid
by one of the lower vaults. Rafe pushes the flowers aside. He
pries open the concrete marker.

Inside is a coffin.

Rafe drags it out onto the crypt floor. Pries open the lid and
looks down at the coffin's contents.

Jenkins is inside. Rafe shoves him aside. FINDS underneath him --
a second body: The little old man, nicely laid out.

RAFE

Bingo.

Rafe pulls out a camera. He snaps away...The flash illuminates
the two dead bodies in the coffin. On the flash,

CUT TO:

156 INT. VIDEO EDITING ROOM - DAY - ON MONITOR

A flash of light. Then black. Then color bars.

157 WIDER

Katherine and Jonas sit at the console.

KATHERINE

I wish we had gotten more footage
before they broke the camera ...

RAFE (O.S.)

Excuse me, Katherine?

Katherine turns. Rafe stands at the editing room door.

KATHERINE

How did you get in here?

Rafe holds up an envelope.

RAFE

I've got something you ought to
see.

KATHERINE

You don't give up, do you? It's
like a sickness ...

RAFE

I just had these developed. I
haven't even looked at them myself.
But I came right over because
what's in here will change your
mind.

Katherine turns back.

KATHERINE

Oh, God ...

JONAS

I'll call security.

He picks up the nearby phone. Rafe steps forward, pushing the
envelope into Katherine's hand.

RAFE

Just look at them. That's all I'm
asking. And then I'll go.
Promise.

Beat. Katherine opens the envelope. Takes out the photos.

(CONTINUED)

157 CONTINUED:

RAFE

I went to the Mount Hope Cemetery last night. The Buchanan Mortuary conducted an internment there yesterday. These photos are of the contents of the coffin they interred.

Katherine hands back the photos. She's disgusted.

KATHERINE

You're worse than I thought. You're a ghoul -- disinterring that poor old man!

RAFE

Poor old man? What about the other guy?

KATHERINE

What other guy?

RAFE

(takes photos)

This other ...

He looks at the photos.

158 ON THE PHOTOS

All we see inside the coffin is the old man's body. No Jenkins.

159 BACK TO SCENE - RAFE

leafs through the photos -- confused.

RAFE

There was another body here. I swear to God! There were two bodies!

Two security guards appear at the door. They grab Rafe.

RAFE

Get your fuckin' hands offa me! Katherine -- come with me to the cemetery ...

The security guards drag Rafe away. We can hear his voice trailing away in the distance.

(CONTINUED)

159 CONTINUED:

KATHERINE
I'm sorry, Jonas ...

JONAS
None of my business.

He rolls tape. The video footage comes up on the monitor.

160 ON THE MONITOR - VIDEO CAMERA POV

We're back inside the strip joint. Katherine sticks her microphone into the patron's face. He ducks away.

Katherine points toward a nearby table. The CAMERA PUSHES toward it.

Katherine sticks her microphone into ... thin air. Lilith's chair is empty. Katherine is heard shouting her question at Lilith.

161 JONAS

gazes at the monitor.

JONAS
There was a woman at that table,
wasn't there?

Katherine is just as baffled.

KATHERINE
I wasn't talking to myself.

On the monitor, the CAMERA SWINGS this way and that -- past the table to the back door.

Katherine hits the pause button and gazes at the monitor.

162 ON THE MONITOR

Two figures are bolting out the door. A tall one -- whose hat has just fallen off -- and a very short one.

163 BACK TO SCENE - JONAS

gazes at the monitor.

JONAS
Isn't that ... ?

(CONTINUED)

163 CONTINUED:

He looks to Katherine. She's already out the door.

CUT TO:

164 EXT. PARKING LOT - DAY - RAFE

is about to get into his car.

KATHERINE

Rafe! Wait!

Katherine hurries toward him.

RAFE

What now? I'm going to hell for parking in someone else's spot?

KATHERINE

I ... I have a feeling you might be telling the truth.

(off his look)

I'm saying ... I believe you.

(looks around nervously)

Can we ... take this conversation elsewhere?

165 INT. CURRENT'S OFFICE - WINDOW POV ON PARKING LOT

Rafe and Katherine get into Rafe's car. ADJUST TO REVEAL Current watching them.

CUT TO:

166 INT. KATHERINE'S HOUSE/LIVING ROOM - NIGHT - ON PHOTOS

of the little old man lying in the coffin -- alone.

RAFE (O.S.)

You're sure it was Current?

167 WIDER

Katherine sits on the sofa, gazing at the photos. Rafe paces nearby.

KATHERINE

Pretty sure. I'm certain the other guy was Vincent.

(more)

(CONTINUED)

167 CONTINUED:

KATHERINE (Cont'd)

(looks up)

And I know for a fact that we videotaped that woman. What the hell does it all mean?

RAFE

Well ... on the one hand, we got a preacher sneaking out of a strip joint. I'd say we're dealing with a hypocrite. And, on the other hand ...

KATHERINE

We got photos and videotape -- and bodies that didn't photograph or record.

RAFE

In which case, I'd say we're dealing with ... vampires?

(looks to Katherine)

What do you think? Too far-fetched?

KATHERINE

Maybe not.

(stands)

You've been right about everything else. The turquoise stud ...

She tries to think of something else.

RAFE

That's about it -- that you know of.

KATHERINE

No, it's not. I know you were right thinking you'd seen me before. You must be one of the biggest fans I ever had.

At first Rafe doesn't get it. And then Rafe holds up his hands, using them to frame out Katherine's hair (NOTE: We'll assume it's a different color than when she was ... younger.)

168 RAFE'S POV - THROUGH HIS HANDS

He slowly moves his hands downward -- until he's got Katherine's chest in his sights.

(CONTINUED)

168 CONTINUED:

Even through the conservative clothes, some things are hard to hide.

169 BACK TO SCENE - RAFE

regards Katherine in awe.

RAFE

Chesty?

KATHERINE

It was a whole other lifetime ago.
And then one night, I was watching
TV. Feeling lonely and depressed.
And there was JC on the tube. I
was looking for a life and he was
looking for sinners. First time I
met him in person ... It was better
than sex.

RAFE

You oughta know ...

KATHERINE

He gave me the strength to start
again. He gave me something to
believe in. Except now he's gone
and taken it away.

Rafe regards her helplessly. He touches her shoulder.

RAFE

You're going to be okay.

Beat. Katherine lays her hand on top of his.

KATHERINE

I'm scared, Rafe. I'm really ...
scared.

Slowly Rafe draws her into a hug. Katherine holds Rafe tightly.
Rafe is almost beside himself. He's holding the girl of his
dreams.

And just as the good feeling really kicks in ... The PHONE RINGS.

Beat. Katherine slips from his arms. Slowly backs away. Picks
up the phone.

KATHERINE

Hello?

170 EXT. DARKENED PHONE BOOTH - MEANWHILE - TIGHT ON MOUTHPIECE

VOICE

(hushed)

Katherine, is that you?

KATHERINE (V.O.)

Who is this?

We WIDEN OUT SLIGHTLY -- REVEALING Caleb.

CALEB

It's Caleb.

INTERCUT BACK TO KATHERINE. Her eyes grow wide.

KATHERINE

Caleb ... !

CALEB (V.O.)

I'm in trouble. You've got to help me!

171 CALEB

licks his lips nervously. Glances about.

CALEB

I've been hiding out at the old brewery on the south side. But they're coming for me! Hurry, Katherine! Hurry!

172 ON KATHERINE

The other end goes dead.

KATHERINE

Caleb? Caleb?

CUT TO:

173 EXT. BREWERY - NIGHT

We're on the roof, looking down as Rafe's car pulls up.

174 EXT. BREWERY - NIGHT - ON RAPE'S CAR

Rafe and Katherine get out. Rafe carries a flashlight. And his gun.

(CONTINUED)

174 CONTINUED:

RAFE

Couldn't your brother hide out
someplace a little more populated?
Maybe we ought to wait for Noonan.

KATHERINE

If Caleb's here, I want to find him
now.

She pulls a .45 from her handbag. Rafe is surprised.

KATHERINE

You can put your faith in Jesus,
and you can put your faith in a
forty-five. I like a little of
both.

Guns in hand, they head toward the brewery door.

175 INT. BREWERY - NIGHT

Rafe and Katherine enter. The place is dark, wet, long out-of-
use. A series of catwalks criss-cross the ceiling. At one end is
a large open vat. In front of it is a series of rusted stainless
steel tanks.

RAFE

I don't like this.
(glances at watch)
Jesus, I called that damn cop forty
minutes ago. Where the hell is he?

KATHERINE

Caleb? Are you here?

They head inward.

KATHERINE

Caleb?

CALEB'S VOICE (V.O.)

Katherine ... Is that you?

Katherine looks around, trying to get a fix on where his voice is
coming from.

KATHERINE

I'm here, Caleb. Where are you?

CALEB'S VOICE (V.O.)

I'm ... Oh my God ... No ... !

(CONTINUED)

175 CONTINUED:

A nearby metal stairway leads up onto the catwalks. Rafe climbs it. Looks about. Caleb screams again.

RAFE

Over there.

Rafe races along the catwalk.

Katherine climbs the steps. Races after him.

Near the vat, the catwalk turns. Passes a large steam pipe.

Rafe reaches the vat. Katherine arrives beside him. They peer down into the vat.

A body lies at the bottom of it.

KATHERINE

Oh, God, is he ... ?

Rafe lowers himself into the vat. Carefully steps toward the body.

76 RAFE'S POV - CALEB

as he approaches. Caleb's flesh looks strangely white. His eyes stare lifelessly upward.

RAFE

Jesus ...

He kneels beside Caleb. Goes to turn Caleb's body.

Caleb suddenly sits up. Smiles at Rafe with a mouthful of sharp gnarly teeth.

CALEB

Hey, dude, let's party!

He lunges for Rafe. Rafe lurches to his feet. Turns. Jumps for the top of the vat, pulling himself upward.

RAFE

Katherine -- run!

177 ON THE CATWALK - ON RAFE

as he pulls himself onto the catwalk -- and sees not one, but three pairs of shoes.

He looks up. Katherine looks down at him, wide-eyed. Buchanan holds her tightly, his hand clasped over her mouth.

(CONTINUED)

177 CONTINUED:

Beside them, Vincent holds Katherine's gun. It's pointed right into Rafe's face.

VINCENT

Personally, I don't see it, but my business partner thinks the sun shines out your ass. And right now, she's sitting home waiting for you.

With the gun, he motions to Rafe to stand.

RAFE

Geez, I'm flattered ... I mean, that's great for me, but I'm not interested unless Katherine's coming with.

VINCENT

Don't you worry about her, ace. She'll have a position in the company.

Caleb emerges from the vat.

CALEB

Yeah. Horizontal.

Rafe gets to his feet.

RAFE

Not like we have much of a choice, right? In that case ...

He suddenly grabs Vincent's hand -- slings Vincent into Caleb. The gun goes off.

Rafe throws an elbow to Buchanan's face. Grabs Katherine's hand. Pulls her back along the catwalk.

They near the steam pipe -- turn -- and run right into Patrice and Tallulah.

Katherine and Rafe reverse field. Dash toward the nearby stairway -- which leads upward.

Katherine and Rafe reach the next level. They race along the catwalk, heading toward the far wall --

-- Where the catwalk comes to an abrupt end.

RAFE

Shit!

(CONTINUED)

177 CONTINUED: (2)

Katherine sees -- on the wall -- another catwalk that leads into the next building.

KATHERINE

Follow me!

She steps to the edge of the catwalk and leaps -- barely making it.

Rafe is terrified.

RAFE

Are you crazy?

Vincent and Buchanan race toward him. Below, Patrice and Talulah have reached the brewery floor.

KATHERINE

Rafe -- Jump!

Rafe swallows hard -- runs for the edge -- and jumps.

He misses the catwalk -- but just manages to grab onto the edge of it.

Katherine reaches down to pull him up.

A nearby voice --

CALEB

Here ya go, sis -- Let me help ...

Caleb is beside her. He shoves Katherine aside. Reaches down for Rafe --

-- Just as Rafe's grip gives out.

Rafe falls -- smashes into a thick pipe --

-- And bounces into one of the windows mid-way up the brewery wall.

178 EXT. FACTORY - CONTINUING - ON WINDOW - RAFE

crashes through the window and falls --

-- landing on the hood of Noonan's police car as it pulls up.

Rafe groans. Looks up into Noonan's startled face as everything swirls and slowly goes to BLACK.

DISSOLVE TO:

179 INT. HOSPITAL ROOM - DAY - OPEN ON BLACK

A moan. We FADE IN SLOWLY. We're looking up at something horrible. Chief Noonan's big, fat scowling face.

NOONAN

'Bout fucking time.

RAFE

Where the hell am I?

180 WIDER

We're in a semi-private hospital room. Rafe is on his side. He's strapped down to the bed. An IV runs into one of his arms.

RAFE

Where's Katherine?

NOONAN

Now don't you start with that bullshit ...

RAFE

She was there -- in the factory.
Buchanan had her. And that guy who
works for Current, and her brother
...

He tries to get up. Realizes that he's strapped down.

RAFE

What the fuck ... Get these offa
me!

NOONAN

Relax. You got a few questions to
answer.

RAFE

Listen, you moron, they've got
Katherine. Buchanan and Current
and the vampire prostitutes --
they're all in it together.

NURSE (O.S.)

Still causing trouble is he?

In Rafe's peripheral vision -- a Nurse enters. He tries to turn over. All he can see of the Nurse is her back.

RAFE

Nurse! Help me!

(CONTINUED)

180 CONTINUED:

NURSE

I got something that'll calm him down.

(beat)

Officer, you mind helping me over here for a second.

Noonan crosses to the other bed.

181 CLOSE ON RAFE

He turns his head. Sees the Nurse -- her back to Rafe -- fiddling with the other patient's IV tubes. Noonan stands beside her.

RAFE

Listen, you fat fuck! If we don't stop these things, the whole goddamn city's in danger!

No response. Except for a strange SUCKING sound. Rafe turns the other way. He tries to work one of his hands free.

He stares directly at the stainless steel edge of the bedside table.

In its reflective surface he sees Noonan.

182 CLOSER ON REFLECTION

Noonan has slumped to one side, his head at a strange angle. A needle is jammed into his neck. It's the other patient's IV tube.

The tube leads up to ... nowhere -- hanging in mid-air as something red courses upward -- disappearing into ...

183 ON RAFE

A terrible realization. He grits his teeth. Contorts his shoulder. Pulls his arm upward.

His hand comes free. He grabs for the strap coupling. That hurts!

He finds the coupling. Unsnaps it.

184 THE NURSE

turns. It's Tamara. She spits out the IV tube. Blood goes everywhere.

185 RAFE

grabs for the strap coupling by his legs.

Tamara charges at Rafe -- hissing through fanged teeth.

Rafe unsnaps the coupling at his leg -- turns -- whips the IV from his own arm -- and plunges it into Tamara's forehead.

He lurches from the bed -- angling toward the door.

Tamara yowls in pain. Pulls out the IV tube. Goes after Rafe.

Rafe is nearly to the door. Tamara grabs him from behind.

TAMARA

My orders are to bring you back
alive.

She whips Rafe to his feet like he was weightless. Smashes him against the wall.

TAMARA

'Though, Lilith didn't say if she
cared how many pieces you were in.

She smashes him even harder.

Rafe kicks at Tamara -- but it doesn't do a whole lot of good.

Tamara throws Rafe into the nighttable. The nighttable crashes to the ground with Rafe on top of it.

In the other bed, the patient stirs.

186 ANGLE ON OTHER PATIENT

It's Cameo time. The PATIENT (Whoopi or whomever) looks from her bleeding arm (where the IV had been) to the dead cop by her bed to the fight going on across the room.

PATIENT

Hey -- I'm trying to get some rest
over here.

Tamara and Rafe continue fighting, oblivious.

PATIENT

I knew I shoulda sprung for a
private room.

187 ON TAMARA AND RAFE

Tamara throws Rafe into the side of the bed. He slumps to the floor. That hurt. A lot.

As Tamara reaches down for him --

Rafe sees something on the floor by the nighttable.

188 ON THE NIGHTTABLE

A Gideon Bible -- with a big cross on the cover -- has fallen from one of the drawers.

189 RAFE

grabs the Bible. Whips it at Tamara.

The cross on the cover burns into Tamara's face like a branding iron.

Tamara shrieks and recoils. Smoke rises from the cross imprinted on her cheek.

Rafe struggles to his knees. Aiming the cross at Tamara, he backs her toward the window.

She suddenly grabs the IV stand -- swings it -- knocks the Bible from Rafe's hands.

Rafe charges at Tamara. Pins her against the window. The venetian blinds wrinkle -- sunlight pours into the room.

RAFE

Nice knowing you.

Tamara smiles.

TAMARA

Bad news, baby. I'm wearing sunblock.

She throws Rafe across the room. Starts forward. Something behind her RIPS.

190 ON TAMARA'S BACK

Where she was pressed against the window -- her nurse's outfit has caught on the latch.

A piece of uniform has just ripped open, exposing Tamara's flesh. Her un-sunblocked flesh.

(CONTINUED)

190 CONTINUED:

The sun splits her flesh open.

191 TAMARA

yowls in pain. The sun pours into her.

Tamara convulses. Twists around, trying to get the sun off her exposed back. But it's too late.

She throws back her head and screams as the power of the sun fills her. She suddenly expands like a balloon. And explodes.

Bits of blood and bone and tissue go everywhere.

192 ON RAFE

as the mess settles around him. He sighs wearily.

RAFE

I guess ya missed a spot.

CUT TO:

193 INT. BORDELLO BEDROOM - NIGHT - TIGHT ON KATHERINE

We're directly over her. She's tied down, spread-eagle on the bed. She tries to wriggle free. Can't. Hears the door open. Looks up as Caleb enters.

KATHERINE

Caleb, please, let me go ...

CALEB

No can do, sis. Hey, I know how you feel. I didn't want to be undead either -- at first. But once you get used to it, it's pretty cool.

KATHERINE

Caleb -- listen -- We can get you help. It's not too late ...

A voice from the corner.

LILITH (O.S.)

Honey, it was too late the moment they brought me back.

Lilith saunters into view. She's wearing a smoking jacket and silk pajamas. She holds a glass of champagne.

(CONTINUED)

193 CONTINUED:

LILITH

Before we get down to business, I want to clear the air. I'm not going to fight you for him. He's mine. Okay? And if you're a good girl, I may even let you join in from time to time.

CALEB

Cool. Can I watch?

LILITH

Excuse me.

(to Caleb)

Out!

Caleb exits. Lilith puts a finger to Katherine's cheek.

KATHERINE

Get your filthy hands offa me!

LILITH

Mmm ... feisty. I like that.

As Lilith's hand draws downward ...

CUT TO:

194 INT. FRONT PARLOUR - MEANWHILE - ON FRONT DOOR

Someone pounds on it. Buchanan goes to open it.

BUCHANAN

First customer of the night!

He opens the door. Current enters.

BUCHANAN

What the hell do you want?.

CURRENT

I want to see Lilith. I know I can't fight you all. So I've come to join you.

195 WIDER

Vincent stands atop the second floor landing. He descends slowly.

VINCENT

Is that right? Well, I'll be sure to tell her.

(CONTINUED)

195 CONTINUED:

CURRENT

I want to tell her myself.

VINCENT

(knowingly)

Now, come on, Jimmy, don't you think I know you a little better than that?

(approaching him)

Let's see what you got in your coat.

CUT TO:

196 INT. BORDELLO BEDROOM - MEANWHILE

Lilith's finger passes between Katherine's breasts.

LILITH

Very nice ... I can hardly wait to see how the rest of the package compares.

Katherine struggles.

KATHERINE

I'd rather fuck a rat!

LILITH

Whatever turns you on.

Lilith's finger reaches the bottom of Katherine's skirt. Slowly draws it upward. Smiles.

LILITH

Mmmmm ... I knew I smelled blood.

CUT TO:

197 INT. FRONT PARLOUR - MEANWHILE

Buchanan has shoved Current against the wall. Vincent pulls open Current's jacket -- revealing a collection of stakes and a hammer. There's a knife at Current's belt.

VINCENT

Now, isn't that interesting.

He pulls a gun from the waistband at his back.

(CONTINUED)

197 CONTINUED:

VINCENT

Looks like the end of a beautiful
friendship.

He's about to blow Current away. Hesitates.

There's a strange sound outside. Like an ENGINE. Like it was
getting closer. Fast.

Buchanan looks through the peephole.

198 PEEPHOLE POV

A car races directly at the front door. Rafe's behind the wheel.

199 ON BUCHANAN

As he realizes what's about to happen.

BUCHANAN

Oh, shit ...

The car smashes through the front door. Buchanan disappears under
its wheels.

Current and Vincent dive for cover.

The car stops in the middle of the front parlour.

200 INT. BORDELLO BEDROOM - MEANWHILE

Lilith looks up suddenly.

201 INT. FRONT PARLOUR - CONTINUING

Rafe gets out of the car. He's got a large plastic container
strapped to his back -- a water soaker in one hand, a real gun in
the other.

He starts forward. Doesn't see Vincent behind him. Or the gun in
Vincent's hand.

Current suddenly lunges from the floor -- Smacks Vincent's gun
upward.

Vincent's gun goes off.

202 RAFE

turns. Fires at Vincent.

Vincent pitches onto the stairs, dead.

Rafe turns his gun on Current. Current throws up his hands -- revealing the spikes and hammer inside his coat.

RAFE

Had a feeling I'd bump into you
sooner or later.

CURRENT

I am responsible for all this. But
I've come to end it.

Rafe nods. He goes into his own jacket. Pulls out a water
pistol. Tosses it to Current.

RAFE

I think you might like this better.
You won't have to get so close to
the motherfuckers.
(off Current's look)
It's filled with holy water.

CUT TO:

203 INT. CREMATORIUM - A FEW MOMENTS LATER - RAFE AND CURRENT

are sitting in the coffin on the conveyor belt. Rafe reaches
down. Hits the on switch. The coffin starts into the oven.

Current doubtfully regards his squirt gun.

CURRENT

I don't know about this ... Call me
old fashioned.

RAFE

Suit yourself.

CURRENT

In any case, none of it'll do a
damn bit of good against her. I
mean, it might do a little damage
to the others, but as for Lilith --
We're going to have to get close.

RAFE

You saying the only way to kill
Lilith is to stake her?

(CONTINUED)

203 CONTINUED:

CURRENT

I'm saying the only way to kill her
is to draw and quarter her heart.

They duck as the coffin moves into the oven.

RAFE

Charming ...

CUT TO:

204 INT. BORDELLO - A FEW MOMENTS LATER

The coffin pops from the fireplace. Rafe and Current leap from it.

Rafe opens fire with his soaker.

The nearest two women are toast before they even know what hit them. The holy water drenches them -- melting their flesh.

Yowling in pain, the two vanish in bright bursts of orange flame.

Current plunges a stake into the back of the woman nearest him. The woman turns -- swats Current.

The room is chaos. Girls running this way and that. Rafe fires in one direction. Spins. Fires in the other. We hear the screams of his vampire victims as they erupt into flames.

Tallulah -- her bottom half missing -- drags herself toward the back hallway, leaving a trail of fiery ooze. She expires with a horrible shriek.

Current tries to fight off the vampire attacking him. Pushes her hard. She smashes into the wall.

The stake in her back bursts through her chest. With a horrible death scream, she vomits blood -- and disintegrates.

Rafe turns, looking for more vampires. Suddenly the lights go out.

CURRENT

Shit ...

RAFE

My feelings exactly.

Rafe and Current edge toward the back hallway.

205 ANOTHER ANGLE ON RAFE AND CURRENT

as they edge through the darkness. Caleb steps into frame. He's been watching them from a hiding place off to one side.

206 RAFE AND CURRENT

start down the back hallway.

Rafe hesitates. He hears something behind. Turns back.

He edges back into the parlour, peering into the darkness.

Suddenly the sound is beside him. Rafe turns.

There's a grandfather clock in the center of the room. The sound he heard is the pendulum swinging slowly backward and forward.

Rafe turns back toward the hallway -- and right into Caleb.

207 CALEB

shoves Rafe into the grandfather clock.

Rafe smashes into it. Goes down. He rolls -- tries to aim his soaker.

With his foot, Caleb shoves Rafe into the wall. The soaker is underneath him.

208 ON CURRENT

at the hallway entrance, watching. Suddenly Patrice lunges from the darkness. She knocks Current to the floor.

His water gun goes flying.

209 CALEB

stands over Rafe with an axe. He rears back with it.

Rafe lifts his shoulder. Jerks the soaker upward -- and fires.

The gush hits Caleb square in the chest -- and burns clear through him.

Caleb slowly topples backward.

10 ON CURRENT

Patrice is on top of him -- ripping at his flesh.

(CONTINUED)

210 CONTINUED:

Current thrusts at her with one of his stakes. Grazes her skin. Patrice bares her horrible fangs and goes for the kill.

RAFE (O.S.)
Hey, babe ...

Patrice looks up. Rafe is right there.

RAFE
... suck on this.

He jams the muzzle of his soaker into her mouth. Her eyes light up in terror as Rafe pulls the trigger.

The back of her head blows off in a fiery burst of brain and blood.

Current opens his mouth to thank Rafe.

RAFE
Don't thank me yet.

CUT TO:

211 INT. BACK HALLWAY - CONTINUING

Current and Rafe move down the hallway. They hesitate by one of the doors. From inside -- the sound of ... whimpering.

CURRENT
(quietly)
Katherine?

He opens the door. Looks inside. Rafe stands guard at the door.

212 INT. BORDELLO BEDROOM - CONTINUING

It's very dark. Current eases inside. Rafe remains by the door. Current edges forward. Finds the bed. Feels along the top of it.

213 ON THE BED

Current finds Katherine's hip. Katherine strains against her bonds.

CURRENT
It's me, honey -- JC. We're gonna
get you out of here.
(more)

(CONTINUED)

213 CONTINUED:

CURRENT (Cont'd)

Don't you worry. Gimme one second
and I'll untie you.

He feels along her thigh.

CURRENT

I'm sorry if my hands touch
anything they shouldn't ...

His hand moves down to her knee -- past the hem of her skirt.

214 ON CURRENT'S FACE

Something's not right.

215 ON CURRENT'S HAND

Katherine's leg is mighty hairy. His hand finds Katherine's foot.
It's something between a human foot and a hoof.

216 CURRENT

knows what that means. Lilith suddenly sits up into frame.

LILITH

You can touch me anywhere you want.

Current pulls out his dagger -- goes to plunge it into Lilith's
chest.

LILITH

Except there.

Lilith grabs his hand -- breaks it -- turns it completely around.

She plunges Current's dagger into his own chest -- and throws him
against the wall.

217 AT THE DOOR

Rafe fires his soaker.

The holy water hits Lilith in the shoulder above her heart.

Lilith's flesh ignites -- melts away -- and suddenly
reconstitutes. Good as new.

(CONTINUED)

217 CONTINUED:

LILITH

Sorry, honey -- That doesn't get me
hot and gooey --

She lunges for Rafe.

LILITH

-- This does!

218 RAFE

pulls his other hand from behind his back. He's got the axe that
Caleb tried to use on him.

Rafe raises it over his head. Brings it down on Lilith's
shoulder.

The axe slices through her flesh -- cutting her heart nearly in
two.

219 LILITH

rears back her head and screams in pain. Hints of the monster
distort her face.

As Rafe swings at Lilith again --

-- she evaporates into mist.

The axe slices through nothingness.

Rafe looks around in confusion. Tosses the axe. Kneels by
Current.

220 ON THE FLOOR

Current's pretty bad off. Rafe reaches for the dagger. Realizes
it's pointless.

RAFE

I'm sorry ...

Current gasps. Points at something under the bed.

221 UNDER THE BED

is Katherine. She's bound and gagged -- but unharmed.

Rafe carefully eases her out. Pulls the gag from her mouth.

(CONTINUED)

221 CONTINUED:

RAFE

You okay?

CURRENT

(gasps)

You've got to hurry ...

They look to Current.

CURRENT

... Get to the studio ... turn on
the cameras. Tell the world! You
didn't finish ... She's out there
...

He groans and sags to the floor, dead.

CUT TO:

222 INT. BORDELLO FRONT PARLOUR - MOMENTS LATER

Rafe and Katherine head toward the steps. Bits of vampire flesh
burn in various parts of the room, casting a strange, otherworldly
glow.

The pall of burning flesh hangs at the ceiling.

Rafe and Katherine head upward. We SLOWLY PAN BACK TOWARD the
room. Suddenly the mist takes shape. Forms a body.

It's Lilith. We can just about see her innards through the wedge
sliced into her. The hints of monster are still visible in her
face. Boy, is she angry.

CUT TO:

223 EXT. CHURCH/STUDIO - NIGHT - WIDE

The place is empty. A spotlight illuminates center stage.

JONAS (O.S.)

Katherine -- what the hell is going
on here?

KATHERINE (O.S.)

Jonas, just do what I'm telling
you, okay?

We PULL BACK, REVEALING that we're actually --

224 INT. CONTROL ROOM - CONTINUING

We PULL OFF the Line monitor -- FIND Jonas at the board.
Katherine stands over him.

KATHERINE

Cut in on the satellite uplink and
keep the signal going. You know
how to do it, right?

JONAS

I think so, but ... it's illegal.
Where's Reverend Current?

Katherine fixes him with an icy glare.

KATHERINE

He's dead, Jonas. Right now, I'm
calling the shots. And I'm telling
you to do it!

JONAS

Yes, ma'am.

CUT TO:

225 INT. CHURCH/BALCONY - A FEW MOMENTS LATER

Katherine stands at center stage. She shouts up at Rafe -- He's
manning the center camera.

KATHERINE

All you have to do is point the
camera at me and keep it in focus.

RAFE

No problemo.

Katherine shakes out her hair. Unbuttons her top button. Beat.
She undoes the next button as well.

KATHERINE

Tell Jonas to go.

226 RAFE

nods. Speaks into his headset.

RAFE

She's ready.
(beat; to Katherine)
He says we're on.

Rafe looks to his camera monitor as Katherine begins.

(CONTINUED)

226 CONTINUED:

KATHERINE

My name is Katherine Verdoux -- and
I work for ... used to work for
Reverend Jimmy Current. Please --
before you grab for your remote
controls, I beg you -- listen to
me!

227 INT. CONTROL ROOM - CONTINUING - ON CONSOLE

The satellite uplink switch blinks. We TILT UP to Jonas. He gazes
at the monitor.

KATHERINE (O.S.)

Something terrible has happened --
and you need to know about it.
Reverend Current, before he died
...

Jonas turns at the sound of the control room door opening.

KATHERINE (O.S.)

... brought something terrible into
this world ...

Jonas' eyes widen in terror. We WHIP PAN to the monitor --

KATHERINE

(on screen)

... And while the Reverend's
intentions were good on some level,
I suppose ...

Jonas cries out -- the cry ends abruptly. A spray of blood and
gore splatters the monitor.

CUT TO:

228 INT. STUDIO - CONTINUING - ON KATHERINE

KATHERINE

... The results haven't been. What
I'm saying is, we have a monster in
our midst. And, if we don't stop
her ...

Suddenly smoke begins to rise from underneath the stage -- just as
it did during Current's earlier dress rehearsal.

Katherine hesitates. Looks about uncertainly.

229 RAFE

watches -- also uncertain.

230 BACK TO THE STAGE

Katherine is almost obscured by the smoke.

KATHERINE

Her name is Lilith. And she's ...

The Devil Figure suddenly rises from beneath the stage. A puff of flame bursts from his mouth.

Rafe steps away from his camera. Katherine is totally obscured by the smoke.

RAFE

What the hell ... ?

231 KATHERINE

steps forward, trying to wave away the smoke.

KATHERINE

Rafe! Tell Jonas ...

VOICE

Tell him yourself, honey ...

Katherine turns.

232 BEHIND HER

Lilith emerges from the smoke. She's got Jonas -- at least, what's left of Jonas. Most of his face has been ripped clean off.

Lilith throws Jonas aside and grabs Katherine.

Katherine opens her mouth to scream. Lilith's bloody hand flies up and covers it.

LILITH

You sorry-ass little skag! We could've been friends.

RAFE (O.S.)

Katherine!

She pulls Katherine to a column.

(CONTINUED)

232 CONTINUED:

LILITH

That's okay. I can have all the
friends I want. But the best part?

Pulls out a pair of handcuffs (from the Bordello obviously).
Cuffs Katherine to the column.

LILITH

I can have him. Hell, I'll even
let you watch me do it. And then --
when it's over and he's all mine?
I'm going to do something I've
never done before. I'm going to
kill one of my own sex.

She vanishes into the smoke.

Katherine pulls on the cuff. She isn't going anywhere.

KATHERINE

Rafe! Rafe -- run!

233 ON RAPE

He peers off the balcony -- can't see a damn thing below.

KATHERINE (O.S.)

She's coming for you, Rafe! Get
out of here!

RAFE

Katherine?

Rafe dashes up the steps. At the door -- he runs smack into
Lilith.

LILITH

Going someplace, lover?

Rafe throws a punch at her. It's like hitting a wall.

LILITH

Now, is that any way to treat a
lady?

RAFE

You're no lady.

Lilith throws him.

234 RAFE

lands, toppling over a row of seats. That hurt. He groans.
Tries to get up.

Lilith kicks him into the next row. She grabs him. Drags him
down the aisle.

LILITH

You know, I'm getting a little sick
of this. I've tried to be nice.
I've tried to be communicative.
What's a girl gotta do? Beg?

She kicks him again -- even harder.

235 KATHERINE

pulls on the handcuff. She twists. Turns -- sees, as the smoke
clears nearby -- one of the laser lights o' the Lord.

236 LILITH

reaches the edge of the balcony. She pins Rafe against the
railing, trapping his arms underneath him.

LILITH

Am I being unreasonable? It's
okay. You can tell me. Is it
because I want a relationship too?
Is that it?

RAFE

Sorry. You don't turn me on.

LILITH

You're just saying that. I mean,
how do you know unless you try.

She rips open his shirt. Reaches for his zipper.

LILITH

C'mon -- Try.

She unzips his fly.

RAFE

I'd rather have it cut off.

LILITH

(beat; smiles)
Now, why didn't I think of that?

Rafe swallows nervously. When will he learn to shut up?

(CONTINUED)

236 CONTINUED:

Lilith smiles -- revealing fangs amid hideously sharp teeth. She leans toward Rafe's crotch.

LILITH
We can always buy you another one.
That vibrates.
(cruelly)
Works for me.

237 KATHERINE

watches the scene on the balcony. Lilith -- her back to Katherine -- leans over Rafe.

Katherine turns back to the laser. She reaches for it -- can't quite get there.

She pulls harder.

238 ON THE LASER

Katherine's fingertips are inches from the power switch.

239 LILITH'S FACE

gets closer to Rafe's open zipper. Rafe struggles but it's useless.

LILITH
I'm waiting ...

240 KATHERINE

lunges again at the laser light -- hits the power switch. The laser starts to warm up.

KATHERINE
(sotto)
C'mon! Warm up! C'mon!

241 RAFE

closes his eyes. Grits his teeth. Lilith is inches from his fly.

LILITH
Doesn't the little fella want to
come-out and play? Then kiss him
good-bye.

242 CLOSER ON RAFE

His eyes are squeezed shut. He's waiting for it ... waiting ...
He opens his eyes.

FINDS Lilith right in his face.

LILITH

You didn't really think I'd do it,
did you? Honestly -- I've got more
class than that. And we're going
to be together for a very long
time.

Rafe struggles weakly.

243 THE LASER LIGHT

warms up. Katherine reaches for it, trying to approximate where
the beam will go.

244 LILITH

strokes Rafe's neck. Finds the exact spot she wants.

LILITH

I mean, why would I cut your dick
off before the ceremony?

She opens her mouth -- fangs fully deployed -- ready to rip into
his throat. She shoots one last look at his face.

LILITH

When it's much more fun doing it
afterwards!

She goes to strike.

245 THE LASER LIGHT

fires up. Its beam shoots out the other end --

246 LILITH'S TEETH

are inches from his neck. Beat.

247 FROM BEHIND LILITH

Through the wound we see that the laser light has quartered her
heart.

(CONTINUED)

247 CONTINUED:

The meltdown begins.

248 ON LILITH

She gasps as her flesh shrivels -- the life force dissolving from within.

The bone structure under her face collapses.

Quaking, she tries to stand. Flames shoot from inside of her as her flesh pulls tight -- and her bones burst through her skin.

Screaming, she pitches off the balcony.

249 FROM BALCONY - LILITH'S BODY

lies in the center aisle -- pretty much as we first saw her -- with four pieces of dried meat lying in the middle of her chest cavity. We SLOWLY TWIST DOWNWARD onto her and

DISSOLVE TO:

250 INT. CEMETERY CREMATORIUM - DAY - ON OVEN

as Lilith's remains are consumed by the flames. We PULL OUTWARD. FIND Rafe and Katherine. And RABBI GOLDMANN. Katherine holds a small wooden box.

RABBI

That should do the trick. When I consecrate a vampire, they stay consecrated.

RAFE

Thanks, Rabbi.

RABBI

What do you want done with the ashes?

KATHERINE

Any chance you could burn 'em again?

CUT TO:

251 EXT. PARKING LOT - DAY

Rafe and Katherine emerge from the crematorium.

(CONTINUED)

251 CONTINUED:

RAFE

I guess you'll be looking for a new job.

KATHERINE

Eventually. I think I'll take some time off. Indulge myself a little. How 'bout you?

RAFE

I don't know. I could try to get my PI license back. Ah hell, I never did like the job much.

KATHERINE

So, what you're saying is, you've got some free time on your hands.
(suggestively)
Feel like killing some of it together?

RAFE

It'd be a pleasure.

They reach Katherine's car.

She slips behind the wheel. Rafe gets in the passenger side. Katherine puts the wooden box on the console between them.

RAFE

You know, I have a friend at NASA. I bet we could find a way to jettison that damned thing into orbit.

KATHERINE

We could do that, I suppose ...

RAFE

You have a better idea?

KATHERINE

Yeah, as a matter of fact ...

She kisses him.

KATHERINE

Want to hear my idea for the box?

RAFE

(nuzzling her)
Mmmhmmmm ...

Rafe's hand moves down her shoulder -- just touching her breast.

(CONTINUED)

251 CONTINUED: (2)

KATHERINE

You're not listening to me ...

RAFE

Sure I am ... What's your perfume called?

252 RAFE'S HAND

gets to her thigh. Nudges her skirt upward.

KATHERINE (O.S.)

It's not perfume ...

Rafe's hand finds two neat red holes on Katherine's thigh. Two fang marks.

253 RAFE

looks down at the holes.

KATHERINE (O.S.)

It's sunblock.

He looks up into her face. She grabs Rafe by the hair and holds him tight. With her other hand she holds up the wooden box.

KATHERINE

Lilith was so pushy. At least now her heart will in the right place.

Katherine smiles -- she's got fangs now. Which she sinks into Rafe's flesh.

254 EXT. CAR - ON WINDSHIELD

A burst of blood obscures the melee going on inside. We SLOWLY PULL AWAY to the lovely sounds of Katherine feasting on Rafe.

As we continue PULLING AWAY, we

MATCH DISSOLVE TO:

255 INT. AIRPLANE - DAY - ON SCREEN

as the movie continues -- and we PULL AWAY from the screen, FINDING the Crypt Keeper in a nearby seat.

(CONTINUED)

255 CONTINUED:

CRYPT KEEPER

Now that's what I call in-fright
entertainment. Talk about an
ending that sucks!

(laughs)

I hope Rafe looks on the bright
side. This is the last time
Katherine's ever going to chew him
out.

As he laughs, we WIDEN OUT -- FIND the assortment of other ghouls
sharing the flight. They're a pretty unruly bunch.

CRYPT KEEPER

I tell ya, kiddies, this has been
the worst vacation of my entire
life ... er, death. And that's a
lot of vacations! First someone
breaks into my tomb and steals my
traveler's cheques and massacre
card -- and then I get on the
scareplane -- and find out somebody
else got the special meal I
ordered.

A Flight Attendant sets a tray in front of him.

On the tray -- smouldering remains of ... a man in a beret.

CRYPT KEEPER

God, I hate French toast.

He laughs. We TILT UP -- PUSHING IN on the movie screen again
where we pick up the titles until we

FADE OUT.